DOCUMENT RESUME

ED 227 729 HE 015 911

AUTHOR Robinson, Ken, Ed.
TITLE The Arts and Higher Education. Programme of Study into the Future of Higher Education.
INSTITUTION Society for Research into Higher Education, Ltd., London (England).
REPORT NO ISBN-0-900868-89-9; SRHE-M-48
PUB DATE 82
NOTE 228p.; Papers and reports from a Seminar of the Leverhulme Programme of Study into the Future of Higher Education (5th, 1982).
AVAILABLE FROM Society for Research into Higher Education, University of Surrey, Guildford, Surrey GU2 5XH, England.
PUB TYPE Collected Works - General (020) -- Viewpoints (120) -- Reports - Descriptive (141)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Aesthetic Education; *Art Education; Arts Centers; College Programs; *Dance Education; Design Crafts; Educational Finance; Educational Objectives; Film Study; Foreign Countries; *Higher Education; *Literature; *Music Education; *Theater Arts; Visual Arts
IDENTIFIERS *United Kingdom

ABSTRACT

Issues concerning arts in higher education are considered in discussion papers, group reports, and recommendations from the fifth seminar of the Leverhulme Programme of the Study into the Future of Higher Education. In "The Issues," Peter Brinson and Ken Robinson suggest that the arts are vitally important for the quality of national life and, therefore, are a central concern for higher education. John Blacking considers the value of an anthropological perspective concerning the arts in "A Case for Higher Education in the Arts"; Malcolm Griffiths explores a concept of community responsibility for the arts in "Pyramids of Excellence?"; and John Allen considers the current range of provision for the arts in higher education in "Where Are the Arts Best Taught?" Finally, Brian Trowell considers arts courses in higher education in "Course Designs," and David Bethel discusses facilities, staff, program costs, and grants and funding in "Resources." Group reports and recommendations are also presented for music, art and design, literature, film/television, dance, and drama. Appended materials include a list of schools and their arts offerings, data on number of courses and enrollments by level, and a lists of museums and arts centers utilized by universities. (SW)

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THE ARTS AND HIGHER EDUCATION

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CALOUSTE GULBENKIAN FOUNDATION

SOCIETY FOR RESEARCH INTO HIGHER EDUCATION

Research into Higher Education Monographs

The Society for Research into Higher Education, At the University, Guildford, Surrey GU2 5XH

First published 1982

© 1982 The Society for Research into Higher Education

ISBN 0 900868 89 9

Printed in England by Direct Design (Bournemouth) Ltd. Printers Butts Pond Industrial Estate, Sturminster Newton, Dorset DT10 1AZ

THE LEVERHULME PROGRAMME OF STUDY INTO THE FUTURE OF HIGHER EDUCATION

This is the fifth publication of a programme of study focusing informed opinion and recent research findings on the major strategic options likely to be available to higher education institutions and policy-making bodies in the 1980s and 1990s. The programme as a whole has been made possible by a generous grant from The Leverhulme Trust to the Society for Research into Higher Education and is entirely independent of governmental or other organizational pressure. The present monograph arises out of a specialist seminar on the arts in higher education and was organized and financially supported by the Gulbenkian Foundation. We are extremely grateful to Christopher Ball, Warden of Keble College, Oxford, for his chairmanship as well as for his important contributions to the present volume and his considerable interest in the whole programme.

A fundamental question facing higher education is the extent to which consensual arrangements and assumptions that generally worked well during the long postwar period of its expansion can cope with the much more stringent conditions likely to prevail in the 1980s and 1990s. Is there sufficient common purpose amongst the various institutions and interest groups that constitute 'the higher education system' to permit the development of viable long-run policy objectives, or must higher education policy become merely the outcome of a struggle for survival and dominance among conflicting interests and ideas?

This is both a substantive and methodological question. Substantively it will be faced squarely in the final report of the programme of study. Methodologically it will be tackled in the way the conclusions of that final report are reached.

In brief, the study is an experiment in formulating long-term strategies openly, taking into account the best available specialist knowledge about a complex system, the legitimate interests of a wide range of conflicting pressure groups, and wider public interests as perceived by disinterested individuals with no direct day-to-day involvement in higher education. The final recommendations will be the result of an iterative process in which proposals are made, then discussed, then revised, then reconsidered. Stage one is to commission research reviews by acknowledged experts in various specialist areas. Stage two is a seminar at which others with detailed knowledge and experience of the area discuss these reviews. Stage three is publication of the reviews together with a report of the discussion and of the policy implications highlighted by it. Stage four is wider

debate in the press and in specially convened conferences. Stage five is reconsideration of the policy issues in the light of the wider reaction. Stage six is the preparation of a final report. A seventh stage is of course intended, in which public authorities and institutions of higher education will take up the report's recommendations.

Publication of this monograph represents the conclusion of the first three stages in that part of the programme concerned with the arts in higher education.

Previous volumes in the series were entitled *Higher Education and the Labour Market*, *Access to Higher Education*, *Agenda for Institutional Change* and *The Future of Research*. In the first, a careful review of the evidence suggested that there is little scope for any simple principle of manpower needs to replace the Robbins principle of student demand as a basic criterion that ought to determine the allocation of resources to higher education. However, there appears to be a good case for allowing subsequent employment opportunities to have a more explicit influence on the pattern and content of courses. There is convincing evidence that most students do expect their higher education to lead to improved job prospects, and disappointment on this score was almost certainly largely responsible for the stagnating demand for higher education during the 1970s.

The volume on access to higher education starts from the view that current indicators give little hope of any significant increase in demand for the existing pattern of courses for many years. However, there is interesting evidence of considerable regional variation in participation rates, and also evidence that the wastage of talent at sixteen through differential social class participation in post-compulsory education is no less than it was at the time of Robbins. The volume makes various suggestions for policies which might encourage significant increases in participation to the advantage of the higher education system and the community at large.

The volume on institutional change proposes a variety of ways in which higher education institutions can become more responsive to the social, economic and cultural needs of a wider society without infringing essential academic freedoms. While many obstacles to a responsive higher education system are identified, the volume concludes on the optimistic note that already, in the face of the problems of the past two years, 'considerable learning and adaptation has taken place in a relatively short period'.

The volume on research recommends some major changes in the funding of research aimed at improving the criteria on which funds are allocated.

Three other main themes remain to be treated; some of the issues are outlined below.

TEACHING AND THE CURRICULUM

The largest task of higher education institutions is the teaching of students.

In scope it ranges from training in specific vocational skills to the provision of opportunities for self-development in a wide range of general analytical and creative activities. Since 1960 there has been a huge increase in the curricular content of higher education; at the same time considerable attention has been devoted to the improvement of teaching, particularly through the use of new educational technologies. However, with rather few exceptions, of which the Open University is the most outstanding example, there has been little change in the ways in which the teaching function has been carried out. During the 1980s new problems are likely to emerge, particularly as the result of the ageing of the stock of teachers and the lack of opportunities for mobility within higher education and out of it. The existence of a healthy higher education system in the 1990s is likely to depend at least as much on the attention that is paid to the content and methods of teaching as on external circumstances. This volume will give consideration to what is taught and how it is taught.

RESOURCES AND THEIR ALLOCATION

There are two levels of discussion about financial policy for higher education. The first is consideration of radical changes in the financial arrangements, such as greater dependence on private finance of various kinds and the replacement of student grants by loans. The second is whether the existing financial mechanisms for disbursing public funds do in fact ensure an allocation of resources which is consistent with public policy objectives. The tension between academic freedom and public accountability is one which needs to be kept constantly under review.

STRUCTURE AND GOVERNANCE

The Robbins Report recommended the establishment of what was in effect a unitary system of higher education dominated by the universities and regulated largely through the University Grants Committee. In fact a binary policy was established which aimed to give the public sector parity of esteem with the universities largely through the concentration of advanced level courses in thirty polytechnics in England and Wales and fourteen central institutions in Scotland. This policy has never been entirely satisfactory, and there have been numerous attempts at improving the ability of the public sector to respond to changing social needs. The most recent development was the establishment in 1981 of the National Advisory Body for Local Authority Higher Education. At the same time growing financial stringency has raised questions about whether the machinery of the UGC is appropriate for the likely conditions of the 1980s. The problem of co-ordination of resource and course provision between the university and public sectors is increased by resource stringency.

The reports on all the seminars, together with comments on them from interested organizations and individuals, form the basis for a final report

setting out the conclusions and policy recommendations of the programme as a whole. This will be drawn up by the chairmen of the seminars and the editors of the accompanying monographs under the chairmanship of Lord Scarman, and will be published in June 1983.

The scope of the SRHE Leverhulme programme is very wide. The need for a major review of higher education has been recognized by informed commentators for some time, and the financial stringency of recent years has made it even more apparent. In its report *The Funding and Organisation of Courses in Higher Education* the Education, Science and Arts Committee of the House of Commons commended the SRHE Leverhulme programme of study, and concluded, 'We believe that higher education is at a watershed in its development and that the time is ripe for a great national deba e....' The SRHE Leverhulme programme is intended to contribute to that debate by offering both a structure within which the main issues can be considered and an assessment of the evidence on which future policy should be based.

Gareth Williams
Programme Director

FOREWORD

by Christopher Ball

'I walk through the long schoolroom questioning ....' W.B. Yeats's great poem *Among Schoolchildren* provided an apt point of departure for a discussion of the role of the arts in education - more specifically, for a seminar devoted to the arts in higher education. The series of nine Leverhulme and Gulbenkian seminars have ranged through 'the long schoolroom' which stretches from the primary school to the PhD - from the oldest universities to the newest polytechnics and colleges - 'from China to Peru' - from the sciences to the humanities - the practical to the theoretical - from Plato's Academy ('a corporate body organised for the worship of the muses') or the medieval educational system of the seven liberal arts (including music and rhetoric) to Keble's and Newman's Oxford or the more recent flowering of higher education following the Robbins Report.

> '... learn to cipher and to sing,
> To study reading-books and histories,
> To cut and sew, be neat in everything
> In the best modern way. ...'

Our task is to redefine 'the best modern way' in higher education.

Academic debate these days all too often tends to confront means rather than ends, and to concern itself with immediate problems rather than review the experience of the past or plan for a better future. But before we discuss details of course design, or the provision of funds for the arts, or the problems of assessment, we must face squarely the question of value. Why should the arts have a place in higher education? What role should they play?

The answer to these questions depends not a little on the answer to a prior question: what is the value, or role, of the arts in our society? And here we must confront the views of those on the one hand who think that the arts are like excess baggage which travellers sensibly jettison when the going gets rough, and those on the other side who, finding the question 'why the arts?' similar to (and quite as unanswerable as) 'why live?', believe that the arts constitute part of the irreducible core and essence of our civilization and culture. But do they? It is quite easy (though wrong) to conclude that the arts are an optional extra in our daily lives of getting and spending. If our idea of life is confined to the material and consumable goods, the arts (like

love) seem dispensable. And the argument that the arts themselves form an important industry - though undeniable - is not itself the foundation of the case for the arts. Not all values are reducible to economic terms. 'Man shall not live by bread alone'.

In the ordinary round of social life, whether in the family, the college, or the nation, we recognize four compelling aspirations (or ambitions, or appetites) for which men and women will sometimes set aside the normal rules of conduct, when tempted. They are wealth, power, art and love. The Gospels tell how Jesus was tempted with the offer of wealth and power; and literature and legend remind us of such figures as Mammon and Macbeth, Marsyas and Mark Antony. It is not difficult to think of other examples - in legend, literature or life - where the world has seemed well lost in the face of the overwhelming temptations of wealth or power - or art or love ('... they too break hearts ...'). I suppose each of these forceful impulses to be morally neutral in themselves: it is the business of living to channel them towards good ends.

In earlier times man has attempted to define God in just these terms: possessing all things, omnipotent, creative, all-loving. The first three chapters of *Genesis* elaborate the idea of God sharing his attributes (all save immortality) with mankind. 'God created man in his own image.' The yearnings to possess, to control, to create, and to adore, represent the deepest aspirations of man, and constitute the heart of what we understand as human life, and imagine of the divinity. The case for the arts rests, in my view, on the belief that creativity ('man the maker') is inherent and essential in humanity.

I realize that those already convinced of the value of the arts will find this argument a lame and feeble attempt to prove the obvious; and that those who are not so convinced will continue, like the Philistines, to persecute Samson. But perhaps even they may pause and reflect, if they consider the extraordinarily high value our society (rightly) places on the surviving arts of our predecessors, and the devotion and expense lavished upon our libraries and museums and galleries, upon concert-halls and theatres and cinemas. While two views might be taken of the question whether enough public money is spent in this way, no one can doubt that it is a striking characteristic of our society (and of others) to treasure, and try to perserve, the surviving arts — the pyramids or the *Oresteia*. The arts are mankind's immortality.

> '... Presences
> That passion, piety or affection knows,
> And that all heavenly glory symbolise. ...'

(Of course, in a healthy society, the surviving arts will not be celebrated *at the expense* of the contemporary arts, nor will the contemporary arts be enjoyed to the detriment of the surviving arts.)

The arts so defined - as essentially human and essential to humanity -

should hardly need to plead for a place in the education of the young, and in the continuing education of us all. Everyone should have (and most do have) the opportunity to study *and practise* at least one art-form at school. I would go further. A core-curriculum, which makes compulsory provision for the study of (say) mathematics, English, science, a foreign language, should also include one of the arts. ('The children learn to cipher and to sing ...'.) Obviously, it is one of the tasks of higher education to train the teachers of the arts for the rest of the educational system. But the need for arts teachers cannot provide the fundamental case for the arts in higher education - any more than the need for teachers of mathematics or English constitutes the sole or main justification for the study of those subjects in higher education.

In fact, higher education has recognized the importance of the arts for many years now - in the case of music, for many centuries. It would be odd if it were otherwise. The arts are concerned with some of the central questions of our human life - questions of value, and of quality: the two important and distinct senses of the word *good*. We have for a long time now permitted and approved the *historical*, *analytical* and *critical* study of the arts in higher education. That argument hardly needs restating. What the Gulbenkian seminar set out to consider was the case for the study of the arts in higher education through *creation*, *performance* and *practice*. In the following pages there are to be found several important arguments for the creative and practical study of the arts in higher education: the demands of the arts professions, the need to supply arts teachers for schools and for further education, the argument about the social role of the arts. Whether one approaches the planning of higher education from the point of view of student demand, or professional needs, or of value to society (as it is, or might be), the arts have an undeniable claim for a proper place. The place they have at present can (like many things) be explained by history, but it can hardly be justified as a rational scheme. The status quo may be the first consideration in planning, but it should never be seen as more than a point of departure.

Effective planning must start with the practitioners. Not only are they the people who are best informed about the details of their subjects, but they are also the ones who are - or should be - accountable to society for what is done in the name of the arts in higher education. Therefore, I very much welcome the double thrust of the chapters that follow - the concern both with *purpose* and with *means*. A discussion of means, without purpose, would be lifeless: a debate on purpose, without considering means, is likely to be unrealistic. 'All meaningful knowledge is for the sake of action.'

The concern with means has, however, another aspect. The discussions of course design, course location, assessment, teaching and resources, have in common a concern with the question of *standards*. What kinds of standards should be required at entry, and at completion, of courses in the arts in higher education? How are they to be established and sustained? 'I walk

through the long schoolroom questioning ....'

The business of higher education is the high culture of the hand and mind: and this is also the concern of the arts. At a time when knowledge seems more and more fragmented, and when theoretical, cognitive and analytical study has developed so powerfully at the expense of the practical and creative faculties, the arts have a major role to play in higher education to restore the balance, to provide integrative disciplines, and to present a model of educational roundedness. Perhaps the fundamental case for the arts in higher education is that they offer institutions and individuals an ideal of wholeness, of integrity, that is nowadays not easily found elsewhere.

> 'Labour is blossoming or dancing where
> The body is not bruised to pleasure soul,
> Nor beauty born out of its own despair,
> Nor blear-eyed wisdom out of midnight oil.
> O chestnut tree, great-rooted blossomer,
> Are you the leaf, the blossom or the bole?
> O body swayed to music, O brightening glance,
> How can we know the dancer from the dance?'

C.J.E. Ball
Chairman

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Prof. Gareth Williams, University of Lancaster
° Mr Colin Young, National Film School

In attendance: Mr Robert Fowler, HMI

+ Author of paper * Discussant ° Group chairman

THE ISSUES

by Peter Brinson and Ken Robinson

INTRODUCTION

This book marks the junction of two national inquiries: that of the Society for Research into Higher Education and the Leverhulme Trust into higher education and that of the Calouste Gulbenkian Foundation into the arts and education. It has a place in both resultant series of publications, a joint status which underlines the importance of the issues involved. This introductory chapter defines the issues and clarifies the form and functions of the report in relation to them.

The terms of the SRHE Leverhulme programme of study and the publications in which it has resulted are described above by the Programme Director (pp. 1—4). During the past ten years the Calouste Gulbenkian Foundation has also published the results of its inquiries. These have examined all aspects of education and the arts, beginning with a report on the training of actors (*Going on the Stage*, 1975) and concluding with this study of *The Arts and Higher Education*. A full list is given below (p.25). It will be seen that *The Arts in Schools: Principles, Practice and Provision*, published at the beginning of 1982, is a natural counterpart of this examination of the arts in higher education.

THE ARTS IN SCHOOLS

The Arts in Schools examines the position of the arts in both primary and secondary education. It parallels the present study of the arts in tertiary education in ways which require a brief outline as a background to the arguments developed here.

The Arts in Schools argued that:

- the roles of the arts in education, and of education in the arts, are commonly misconstrued;
- experience in and of the arts is important for all people, whatever the social and economic circumstances of the day;
- in the present social and economic circumstances the arts, and the responsibilities to them of education, are becoming more not less important.

Education in schools is often thought of as a preparation for something that happens later - a job, or a course of higher education. This is the premiss on which the British system of compulsory education has evolved so far. For this and other reasons, the dominant emphasis, in secondary schools especially, continues to be on promoting academic abilities, on subject

specialization and on competitive examinations.

The Arts in Schools argues that this style of education is becoming dangerously irrelevant for more and more young people, for it presupposes conditions beyond school, in the labour market and in higher education which no longer exist, if indeed they ever did. If schools are not to become seriously dislocated from the lives that young people lead they must urgently revise their priorities to take account of, among other factors:

— the profound and long-term changes in the patterns of employment and of unemployment, especially among young people;
— the changing relationships between education and society as a whole which must result from this;
— the rate of cultural change in Britain.

These points are developed in detail in *The Arts in Schools*. In the present context they emphasize two points.

BREADTH AND CONTINUITY

First, the arguments of *The Arts in Schools* do not concern the arts alone. They present a revised view of education as a whole, within which the arts have a particular significance. Equally, the arguments in this report concern more than the arts: they bear on the functions and patterns of higher education in general.

Second, policies and provision within tertiary education must be seen in relation to those in primary and secondary education. This tends not to happen in British education. The three sectors operate in practical isolation from each other, despite the profound implications for one another of their separate policies and approaches. Secondary schools, for example, know little of children's previous work in primary schools except the scant details of basic record cards. Colleges and universities know little of their students' secondary school work except for the record of examination results. This dislocation of education has two principal effects. The first is severely to fragment the educational experiences of individual children and students and to prejudice their progressive attainment and development in all areas of the curriculum. The broad variety of skills and knowledge which might be cultivated continually over the many years of initial education suffer profoundly through this lack of liaison.

The second effect is for one sector to hamper the work of another. Secondary schools, for example, complain that the major constraints on developing well-balanced curricula are the pressures of public examinations. These oblige children to specialize prematurely in some disciplines at the expense of others. They also promote forms of assessment which are not appropriate in some disciplines including the arts. These tend to be dropped at an early stage. The form and the force of examination pressures derive from the established requirements for entry into tertiary education, and especially into universities. There is a tragic irony therefore to the common complaint among college and university staff that

their first task is to broaden the outlook and experience of first-year students, due to their too narrow education at school - a narrowness which mainly results from the downward pressures on schools from tertiary, and especially university, education.

The arguments of *The Arts in Schools* have practical and philosophical implications for the arts in higher education, just as the arguments of this report have implications for what happens in schools. We hope that the two reports will be read in conjunction with each other and that for the arts and for education attempts will be made to match vision with provision across the three sectors of state education.

THE ARTS SEMINAR

In higher education 'the arts' sometimes refers to everything other than 'the sciences'. The SRHE Leverhulme seminar defined its terms more narrowly, looking only and specifically at music, dance, literature, film/television, art and design, and drama. The reasons for this were as follows. The humanities in the broad sense are not excluded from the SRHE Leverhulme programme of study, especially in so far as they comply with conventional modes of teaching, learning and assessment in higher education. The disciplines we have identified present serious challenges to these conventions. They all require significant amounts of practical and creative work as part of the process of higher education. Learning to dance, to make music, to perform drama, to compose literature, to create designs, are all of importance equal with the theoretical study of the same processes. This presents challenges for course design, for teaching and for assessment which deserve special consideration within the programme Moreover, in the current atmosphere of retrenchment in higher education these disciplines may be especially vulnerable to misjudged ideas of the functions of higher education. The case for the creative, practical arts in higher edcation must, we believe, be firmly put and clearly understood. The composition of the seminar attempted within the restricted numbers of the series as a whole to represent the interest both of these different disciplines[1] and of those who worked within them on the different sides of the binary line: in specialist schools and colleges, in polytechnics and in universities (see List of Participants p.12). Unusually for the series, the seminar took place in three consecutive sections. Section one comprised sessions of the full seminar to discuss five commissioned papers examining issues which affected all of the chosen disciplines. Section two comprised meetings, over four sessions, of specialist groups from the six discipline areas. These worked from additional briefing papers commissioned to identify issues affecting their own disciplines in higher education. Section three comprised three final sessions of the full seminar to hear the group reports and recommendations and to consider possible recommendations from the whole seminar suggested by the chairmen and convenors.

FORMAT OF THE REPORT

This report is both a record of the seminar and a development of its work. Chapters 1-5 are based on the five main papers commissioned for discussion by the seminar. In each case the individual author has now incorporated in the paper his responses to the seminar's comments and discussions.

Chapters 6-11 are group reports and recommendations resulting from the specialist meetings. The chairman of each group was appointed by the convenors before the seminar and commissioned to prepare a short briefing paper. This was to outline the historical development of their own discipline in higher education and the range and forms of current provision. It then identified the main issues to be examined by the discussion group. These six chapters are the reports and recommendations of those discussions and represent the views of the groups concerned. Each was drafted for the group by its chairman and includes some elements of the original paper. Chapter 11 is an exception. It is in two parts. Part one is the briefing paper prepared by the chairman at the invitation of the Gulbenkian Foundation and revised by him in the light of the group's comments. Part two is the report and recommendations of the whole group, signed by the chairman.

Chapter 12 comprises seven recommendations affecting all of the arts. These are endorsed by the whole seminar.

FUNCTIONS OF THE REPORT

The thesis of this book is that the arts are of vital importance for the quality of our national life. They are therefore of central concern for any system of higher education. In their different disciplines, however, they challenge much conventional thinking about the functions and the curriculum of higher education.

Some of the issues we are about to present are dealt with systematically in the following chapters. Others are not. Some have been debated within arts courses for many years. Others have arisen more recently. All of them arose in one form or another during discussions of the seminar groups and meetings.

The first function of the report is to table these issues for national debate: to ensure that they are included, as they must be, on the political agenda in all discussions of the future policies of higher education. The second function is to give a lead in that debate through argument and recommendation.

THE ISSUES

The Chairman opened the seminar by proposing three major questions for debate:

1 What are the functions of the arts in our society?
2 Why, how and how much should higher education concern itself with

the arts?

3. What are the appropriate standards of entry and of graduation and how are these to be determined?

Each of these generates additional and supplementary issues which provided the agenda both for the seminar and for the general and detailed chapters of this report.

THE IMPORTANCE OF THE ARTS

Levels of provision for the arts in all sectors of education are related to how much, and what sort of, importance is attached to them within that sector

a for the individual
b for society.

Are the arts of fundamental importance to the development of individuals and of communities, or are they of secondary importance to other more basic needs? As a result, is educational provision of central or contingent importance? The first two chapters present different, though related perspectives on these issues. In Chapter 1 Professor John Blacking presents a cross-cultural, anthropological analysis of the arts. He argues that they are elemental to social well-being and cohesion in all cultures. The comparative neglect of the arts in Western cultures is characteristic of a serious imbalance in political values, which has profound consequences for individual and group life. This bears on broad questions of cultural policy and on the significant contribution to be made by the education system in its formulation and practice. The role of higher education is not the training of a professional élite, but the provision of opportunity and the regeneration of involvement in the arts for the broader population.

In the past twenty-five years or so there have been profound changes in the cultural landscape not only of Britain but of the whole Western world. These changes have been reflected in and, to some extent, represented by the growth and development of both community and ethnic arts. In Chapter 2 Malcolm Griffiths argues that higher education, so far from assisting this growing involvement in the arts, has effectively restricted it. First, by creating and sustaining the idea that only a small élite is capable of high attainment in the arts; second, by providing a restricted syllabus within arts courses, for those few who gain entry, concentrating on white European arts to the virtual exclusion of the arts of the many racial and cultural groups within British society. A third restriction is the concentrated use of resources to serve the narrow ends of these few. Both in content and in design arts courses must promote among students a greater understanding of issues in contemporary culture, and of their own social responsibilities as artists.

HIGHER EDUCATION IN THE ARTS

In discussion of these papers the seminar recognized four main functions

of higher education in the arts:

a Professional training
b Education of teachers
c Personal education
d Community/social education

These functions are not discrete. Professional artists may teach, and need skills in this, just as teachers may be practising artists. Both may have responsibilities in developing involvement in the arts in the broad community. Nor do these functions exactly match the traditional division between vocational and non-vocational courses. Some skills now taught in applied arts courses - in furniture and ceramics, for example - are no longer wholly vocational. The interaction of these functions raises central questions about the patterns of organization of courses and about course design and assessment.

PATTERNS OF ORGANIZATION

In Chapter 3 Professor John Allen considers the current range of provision for the arts in higher education. A wide variety of courses now exists in specialist schools and colleges, in polytechnics and in universities. Do or should all these institutions perform all the functions given above? If not, can or should they be matched more carefully? In the universities there is a traditional emphasis within arts courses on theory and criticism: in specialist colleges and schools on practice and technique. Are these broad, historical divisions of labour still acceptable? The new courses in the polytechnics seek to combine elements of both approaches. How successful are they? In short, does a suitable basis exist for future developments of higher education in the arts or are revisions needed in current institutional roles?

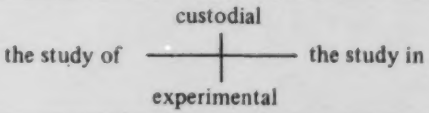
COURSE DESIGNS

In Chapter 4 Professor Brian Trowell discusses questions of course design for the arts. Such questions were a theme of the whole seminar, relating first to the balance of courses and second to their structure and length.

Balance

In addition to differences which arise naturally from one art form to another, there are across the arts some recurring and contentious issues of course design. These are variously represented in terms of relationships between theory and practice, process and product, participation and appreciation, tradition and innovation. Within these Professor Keith Swanwick saw two intersecting but logically distinct sets of issues. Each is a continuum (see Figure 0.1).

FIGURE 0.1
Elements of course design



The first concerns course content. It extends from students' experience of established and traditionally valued works of art, to their experience of experiment and innovation. The second concerns the mode of experience, extending from theoretical and critical study to acquiring the practical and technical skills of the art itself. These are not dichotomies. We are all both inheritors and innovators. Moreover, practice and theory can be mutually enriching: the most successful students after all are those who can *think* well and *do* well. The important need is to effect an appropriate balance of these elements in relation to course function.[2]

Two issues which concerned the seminar were first the apparent lack of such a balance in some existing courses and second the prevailing ethos of higher education in general which militates against achieving it.

Some members of the seminar were concerned that too often students *either* do the arts *or* study them. Where courses contain elements both of theory and practice they are often unrelated, or the relationships are not clear. Sometimes this is because the functions of the course are not clear: sometimes because the dialectical relationship between these various elements is not appreciated, whatever the function of the course. There is some need, therefore, for greater clarity in course design within all the arts.

Further and substantial problems for course design come from outside the arts: from the prevailing ethos of higher education as a whole. This strongly favours theoretical study. There is a widespread suspicion, especially in the universities, that practical work is not of the essence of degree work. The uneasy balance between theoretical and practical work is due in part to the difficulties of reconciling traditional academic criteria with innovatory approaches to study through practice.

There is still a considerable task ahead in convincing the higher education community of the intellectual and creative rigour of artistic practice: that high standards of intelligence and perception can be expressed and developed other than through book learning and discursive theory alone - that the most rigorous study combines theory with practice.

Structure and Length

What of the general structure of courses? There have been concerted efforts in some institutions to promote integrated courses, combining two or more disciplines within the study of, for example, 'Performing Arts'. What are the lessons of those courses now in operation? How

do they compare with single discipline courses both in terms of their general value for students and of standards of attainment? Do they, can they, match breadth with depth of understanding? Do they suggest new patterns of departments and new groupings of staff?

Most courses follow the established university pattern of three or four years of full-time study. Is this appropriate for all purposes? Is there value, as there is in some other disciplines, in sandwich courses: integrating work within the institution with practical experience of the arts outside it?

The Arts: intra- and extra-mural

All of these comments relate to students taking arts disciplines as a major study. We should not overlook the enormous value of the practice and appreciation of the arts in enlarging the vitality and sensibility of all students and of the cultural life of higher education in general. Neither should we overlook the ways in which institutions of higher education can enrich the life of the surrounding communities through both intra- and extra-mural activities in the arts. The arts in higher education are a community resource, not to be underestimated. This is obvious when art events are taken out of, or attract people to, a college. But beyond this, as Professor Swanwick (1979) comments,

> 'We must remember that only in educational and cultural institutions can essential custodial and experimental functions survive, relatively free from direct commercial mechanisms.'

ASSESSMENT AND EVALUATION

Success in higher education tends to derive from theoretical and academic work - both in entrance to, and graduation from courses. Given the necessity for both practical and theoretical work in the arts, how can attainment best be assessed and recorded?

We have noted the external constraints on secondary education caused by the examination system. There are comparable, if self-imposed, constraints on courses in tertiary education. For innovation in course design to take root, there must be innovation in course assessment. As Rowntree argues, if we want to know the truth about an educational system,

> '... we must look at its assessment procedures. What student qualities and achievements are actively valued and rewarded by the system?' (Rowntree 1977 p.1)

In the British system the rewards go almost exclusively to academic ability - the less academic being counted de facto as less able overall. The principal means of assessing ability is still the written examination based on set questions answered briefly and under pressure. Consequently, the ability to criticize poetry or music is counted a higher achievement than

the ability to compose either one of them.

This is not to question the value of academic attainment in itself. It is to question two dominant and related assumptions: first, that academic abilities are the highest human gifts - and therefore the pre-eminent concern of higher education; second, that the procedures which assess them can provide a measure of every sort of ability.

Considerable work is in progress to develop more descriptive, less judgemental, more informative and less terse forms of assessment than the terminal examination. Do these provide more appropriate and reliable ways of assessing the blend of practice and theory which is necessitated by arts courses? What are the implications for conventional forms of assessment in other disciplines?

RESOURCES

In Chapter 5 David Bethel examines the central questions of resources. What are these resources - so far as the arts are concerned - and how are they distributed? What have been the effects of the cuts in expenditure on the arts in higher education? Are they worse affected than other disciplines? If so, what are the reasons for this and what actions are needed to safeguard and improve provision? What does it cost to educate a student of the arts and how relevant here is the idea of cost-effectiveness?

Student Grants

In a detailed discussion of these issues Mr Bethel points out that many undergraudate courses in the arts do not attract mandatory grants. This could be a matter of life or death for arts courses since discretionary awards have been cut back so heavily by local education authorities. This has undoubtedly affected the numbers of talented young people offering themselves for courses and careers in music, dance, drama and the rest, with serious consequences for the future vitality of all art forms. As Andrew Fairbairn observed in his commentary on this chapter:

> 'These cuts have been most pronounced in the Shire counties. Similarly, financial reductions in further education and adult education reduce teaching opportunities for graduates, and will dry up to some considerable measure the supply of those young people wishing to teach in arts areas. ... In other words, the results of the cuts in discretionary awards may not only affect the demography of undergraduates, but may reduce the university's ability to serve both the undergraduate population and the community in terms of the arts.'

THE NEED FOR RESEARCH

Throughout the seminar the need was emphasized for detailed research in a

number of areas, and for a means to co-ordinate it. This need is expressed in one of the seminar's principal recommendations (see chapter 12). Three areas were given particular emphasis.

Pedagogy: courses which aim to foster creative abilities and original work present special challenges to teaching staff. The conventional pattern of lectures and seminars is complemented in some courses, almost replaced in others, by practical workshops, group projects, performances, exhibitions and productions. Much more needs to be known about these processes and the effects of changing styles of teaching, in relation to:

a different art forms
b the functions of different courses.

Provision: the turbulence of recent years in higher education makes it difficult to know exactly and in detail, course by course and institution by institution, what the current provision is for the arts. Research is needed here and, as a basis for planning, into the geographical and historical trends in this provision within the various disciplines.

Assessment: how can attainment in the arts be most appropriately assessed in relation to the functions of different courses? (see above p.000.)

THE ISSUE OF RELEVANCE

Both *The Arts in Schools* and *Dance Education and Training in Britain* argue that the wealth of a nation lies not in its coal or its oil but in the imagination of its people, at all levels and in all occupations, not only in the arts. More than in other disciplines, however, the arts have to do with developing, stimulating and in some sense training the imagination directly. Moreover, they do so in modes which question some conventional views of the nature of knowledge and the nature of human understanding. As we argue in *The Arts in Schools:*

> 'The arts are not only for communicating ideas. They are ways of having ideas, of creating ideas, of exploring experience in particular ways and fashioning our understanding of it into new forms. The ideas developed in poetry or music are not translated from ordinary language into poetry or music, they are essentially poetic or musical ideas and cannot be rendered so exactly or clearly in any other form. The arts are among the ways in which we move from merely enduring experience to understanding and controlling it.' (Calouste Gulbenkian Foundation 1982 p.22)

To argue this is to question the nature of the curriculum as a whole and the nature of knowledge which universities have traditionally sought to explore. It is to add to the traditional view of knowledge, as being verbally acquired and communicated, a wider range of non-verbal knowledge and communication.[1]

It is also to raise those insistent questions, 'what kind of society do we want and how can the education system help to realize it?' These questions now have a special edge. The whole balance of work and non-work is changing, with profound effects on individual lives and on the collective life of the nation. Education can no longer be seen as a preparation for work, nor higher education as a through-route to secure employment. This does not mean of course that education is becoming less important. On the contrary, lifelong educational opportunity is a matter of increasing importance, not in a narrow vocational sense but to enable us all to cope with changing social, economic and technical circumstances. For this we need more broadly conceived curricula reflecting the wide variety of human abilities and interests, and more open access to educational resources for all who may benefit from them.

Instead of this we have an intensification of traditional academic pressures and a reduction of provision across the whole range of education. In a recent lecture to the Royal Society for Arts Professor John Ashworth (1982) drew a number of implications from government policy in cutting expenditure on education. He concludes that by lowering an already low (by international standards) age-participation rate at a time when the relevant age group is still increasing, the government is denying higher education to approximately 25,000 eighteen-year-olds who might reasonably have expected such opportunity in 1984/85.

There can be no misunderstanding that this denial of opportunity for individual and collective achievement, added to the disappearing opportunities in existing forms of industrial and professional work, amounts to the savaging of a generation. The roles of education in raising the quality of national life are direct and obvious. Professor Ashworth identifies four functions of higher education within this:

a the capacity to acquire and manipulate knowledge and thereby to develop what the Robbins Committee called 'the general powers of the mind';

b the capacity to appreciate, to value and to make judgement of what is beautiful, of good repute and fit for its purpose. This involves the training of feeling and emotions as well as implying a moral and ethical framework within which (a) above is done;

c the capacity to formulate and solve concrete problems and to make, design, organize, produce or construct useful projects and services;

d the capacity to co-ordinate with others; to value communion as well as competition with one's peers.

We endorse these and emphasize the importance within them of provision for the practical and creative arts and the relevance of these to our social and economic circumstances now and in the future.

This report does much more than press for the recognition of the arts as important to the curriculum of higher education. On the one hand

it challenges the way in which that curriculum has been traditionally conceived. On the other it has to do with the nature of the society that higher education is helping to create and the lives that young people might expect to lead within it.

The following chapters do not present a unified response to these issues. They are meant to stimulate a debate, rather than summarize it. But there is a common theme: that the arts are of vital importance in national life. The case for this, and the practical and ideological implications which follow from it, must be taken into account in any serious reconsideration of the principles and future priorities of higher education as a whole.

NOTES

1 These practical constraints on numbers prevented us from including other equally important disciplines in our discussions, eg architecture.
2 An effective way of dissolving some of these barriers is to bring together students and practising artists for joint projects. For a description and analysis of such schemes see, for example, *The Arts in Schools* Chapter 8.
3 This is to enhance not detract from the importance of the verbal arts in higher education. For a discussion of the verbal arts in relation to more conventional approaches to literature in higher education see Chapter 8 of this report.

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1

A CASE FOR HIGHER EDUCATION IN THE ARTS

by John Blacking

PROLOGUE

I cannot pretend to be objective about the arts, and I am suspicious of any claim that they can be treated as objective reality. 'Any objects' are by themselves neither art nor non-art: they only become one or the other because of the attitudes of human beings towards them. Thus any case that I make for higher education in the arts is coloured by my social and educational background, my experiences of artistic practice in different societies, especially of musical performance and appreciation, and my professional knowledge and interests as a social anthropologist.

All other cases for and against the arts are similarly influenced by the backgrounds and experiences of the protagonists, and even the arguments of the Gulbenkian Foundation's fine and persuasive report *The Arts in Schools* (Calouste Gulbenkian Foundation 1982) must be regarded as culture-specific and provisional until we have acquired a more comprehensive knowledge of the arts as a human phenomenon.

The theme of this chapter is that the need for higher education in the arts depends as much on the roles that are chosen for the arts and artists in society as it does on the stated aims of higher education. Study of the forms and uses of 'the arts' in different cultural contexts provides the basis for a critique and expansion of existing arguments for the arts, as well as models for the kind of artistic society that is envisaged by the Gulbenkian report. I shall therefore discuss first the nature and importance of the arts, and then ask if and why higher education in the arts is necessary, and what forms it might take.

When I talk about 'the arts', I am more interested in 'artistic' processes and in 'aesthetic' experience than in defining specific activities as art and others as non-art. At this stage in the search for the characteristics of an 'artistic' process, I do not want to distinguish too strictly between the different activities that we call 'the arts', or between the arts and certain aspects of other activities such as sport, cooking, or gardening. Each art is perhaps a unique form of knowledge, but there is also much anthropological evidence for the unity of the arts, and certainly for the existence of a generalized 'artistic' process, which is frequently manifested in people's ability to switch easily from the enjoyment and understanding of one art-form to another (cf Armstrong 1971). In trying to find out more about the artistic process, I want to know both what people in societies other than my own think and do in relation to activities that seem to me to have

something to do with the arts, and how it feels to be involved in some of these things myself. The fact that we do not yet know what, for instance, music and dance are as human phenomena is a major justification for their study being included in higher education. Many of the points that I shall make about the arts have yet to be tested.

VALUE, DEFINITION AND SOCIAL USE

When a country is bleeding from unemployment, crippled with social divisions, and reeling from conflicting ideologies, one can argue from almost any point of view that public money should not be spent on the arts at all, let alone on higher education in the arts. One could say that all surplus money should be invested in industrial and social development, whose success must be a prerequisite for any expenditure on the arts; or that public funding of the arts should be designed only to dull the political consciousness of the masses with vicarious entertainment, like the bread and circuses of the Roman emperors, and to support the hegemony of certain classes.

On the other hand, powerful arguments have been advanced for the necessity of the arts, no matter how harsh the economic climate or how complete political control may be. It has been claimed, for example, that their affective languages make them particularly suitable vehicles for articulating social protest and asserting individual freedom; that their appeal to the senses and their challenge to a supposed human need for orderly, skilful activity help to channel impulses that might otherwise be used in destructive ways, such as torture, vandalism and violence; or that they are special kinds of knowledge that can be had in no other way and therefore have value in themselves.

The force of such arguments rests very much on how the arts are used in society; for they are always social phenomena, and how people define and execute them is an essential part of their character. Almost every argument in favour of the moral value of the arts and the prophetic role of artists in one social context can be countered by a demonstration of their malicious effects and the arrogant egotism of artists in another. There is a sense in which the arts have no intrinsic value precisely because they have no obvious use, and 'the artist', as a special category of person, can be described as an arch-trickster who seeks power over others by exploiting resources that they all possess. In one context, song and dance can be used, as restricted codes, to suppress argument and reinforce traditional authority (Bloch 1974); in another, music can be used to articulate a desire for political freedom that could not easily be expressed in other ways (Blacking 1981). Thus, any case for higher education in the arts must be conditional upon a society's definitions and uses of 'the arts'.

THE VALUE OF AN ANTHROPOLOGICAL PERSPECTIVE

Many arguments of philosphers and educationists are convincing in the context of particular cultural traditions, but they are particularly

vulnerable when applied to pre-industrial societies in Africa and Asia. This has important implications for any discussion of the arts. For example, in a spirited critique of the problems of 'meaning', Mark Hobart has argued that Western philosophic constraints have seriously distorted interpretations of Balinese concepts of theatre and play: 'failure to consider the possibility that other cultures have other philosophies is, at the least, a ghastly epistemological blunder. Western philosophy is quite hopelessly caught in its own toils and anthropology is... our one chance of escaping the sheer tedium of our own thought' (Hobart 1982). If, therefore, we are interested in theatre as a human phenomenon, clearly the Balinese have something to contribute to the future of the art in our own society.

Anthropological evidence complicates the notion of 'aesthetic' awareness and its status as a category of value (cf Leach 1954),and demands some redefinition of the languages of the arts and their relationships with other activities. It forces reconsideration of the biological and evolutionary foundations of artistic activity. It demands a radical reappraisal of notions of higher education in the arts and of the role of the arts in higher education.

Two objections can immediately be raised to the use of anthropological evidence in the present discussion. First, that we are concerned with an industrial society whose complex division of labour and different patterns of living have produced a fundamentally different human being; and second, that the artistic traditions of archaic and tribal civilizations in Asia and Africa have little to teach us about the complicated problems of the arts in our own society, except in so far that we ought to take some interest in the traditions of our ethnic minorities, and we might adopt some Japanese or Ghanaian techniques to make our own art objects more 'original'. A patronizing attitude to other artistic traditions is often expressed, for example, by Western musicians who think that they learnt the essentials of *tabla*-playing in three months, or the *sitar* and *kora* in six months, or that the acclaim of untutored audiences and critics is evidence of their mastery of *gamelan* and their right to public hearings. On the other hand, there are musicians such as a distinguished orchestral palyer who believed that if he could master the blowing technique of the Australian aboriginal *didjeridu*, it would transform his trombone-playing.

I want to refute unequivocally the notion that living in cities has produced a new species of human being (cf Blacking 1970) and that artistic complexity is necessarily meritorious or characteristic of industrial societies (cf Blacking 1976A). Artistic complexity is conceptual and sensuous as well as physical: it is to be measured not by lofty rationalizations, extraordinary attention to detail, or exceptional dexterity, but by a combination of these and many other elements. The apparent 'simplicity' of an art object may not immediately reveal the processes by which it came into being and is evaluated. In the field of music, Sir Jack Westrup has reminded us that Purcell is not more complex than Byrd, that Vaughan Williams is not necessarily better than Beethoven (Westrup 1973 p.13), and that doctrines of

cycles in music and of sequences of the arts cannot be usefully sustained (op. cit. p.56). At the same time, he made the points that a period in music has a significance quite apart from the great men who lived in it' (op. cit. p.53), and that old fashions persist beside the new (op. cit. p.63).

Nevertheless, Westrup's insights have not yet become a part of our musical pedagogy, and when people start referring directly or indirectly to non-Western traditions they tend to lose all sense of proportion. For example, in 1978 a BBC poster announced a series of programmes on Radio 3: *Plainsong and the rise of European music*. It talked of 'the supremacy of Western music', and quoted Dom Gregory Murray's claim that 'Gregorian chant constitutes the greatest body of pure melody in existence ... it lies at the foundation of all Western music'. There are many educated Indians and Javanese, and even some Americans brought up in Western schools of music, who are by no means convinced that Western music is supreme above all other systems. There are scholars of Persian and Arabic music who would question the claim that Gregorian chant is 'the greatest body of pure melody in existence'. And the implication that there was, or ever has been, a unilinear evolution of music, that there is *one* foundation rather than many, ignores the complex social structures of the societies of which the so-called Western system was a part, as well as the facts that this system was practised by only a minority of the population and that when different groups came to power, they often brought with them the music of their class, which may have sprung from different foundations.

Any discussion of the importance of the arts must be able to take into account all kinds of manifestations of artistic practice in every conceivable variety of situation. And because current theories of the arts cannot do this, we are obliged to incorporate anthropological evidence, if we want to make a case for the arts that goes beyond the vested interests of certain groups, who may be in power today but not necessarily tomorrow.

The same applies to the use of anthropological models for the society of tomorrow. First, the anthropological evidence requires us to accept the view of the unity of the human species so clearly articulated by Claude Lévi-Strauss, even if we do not accept the details of his structuralist analyses of the creative imagination of Amazonian Indians:

> 'A primitive people is not a backward or retarded people; indeed it may possess, in one realm or another, a genius for invention or action that leaves the achievements of civilized peoples far behind.' (Lévi-Strauss 1963 p.102)

Second, urban cultures and the so-called 'city man' are not something new and fundamentally different in human evolution, but rather transformations of basic processes of social and technological organization in different contexts (cf. Blacking 1969 pp.10ff and 1970 op. cit.). Third, there is overwhelming evidence that even in large-scale industrial bureaucracies

most of people's daily business is transacted in the context of smaller ethnic, community, or kin groups.

Thus, unless we insist on taking a fundamentally racist attitude towards non-European peoples and their capacities, the ways in which small-scale societies define and use the arts are crucial to any social analysis of the arts in our own society which is intended to change the course of contemporary social development by identifying and transforming immanent tendencies, rather than merely commenting on past history. First, immersion in the artistic activities of other human beings who have created very different cultural systems sharpens our perspective of what is happening in our own society (Blacking 1976A pp.v-viii). Second, many pre-industrial societies provide examples of how to organize life with the three- or four-day working week that is likely to come about in industrial societies as a result of the electronic revolution. This has, in fact, been the pattern of most societies for most of human history, and one of the major occupations during 'leisure' time has been artistic activity.

Anthropological evidence challenges current Western classifications of the arts; it requires us to ask to what extent different skills really are distinct kinds of knowledge; it brings new insights and the possibility of synthesis to the various arguments about the number of different forms or modes of understanding that are said to comprise human rationality (cf. Calouste Gulbenkian Foundation 1982 p.19); it reminds us that even devoted practice of the arts does not necessarily bring aesthetic awareness, and that benefits that are attributed to the arts can be derived from activities that are not usually classed as arts.

At the same time, it reinforces some of the arguments of philosophers and educationists: for example, it shows that performance can be a way of knowing, and that 'there is no gulf between participation and appreciation, process and product, form and content (all the antimonies which bedevil much talk about the arts)' (Aspin 1980 p.16); it shows how influential and effective 'the arts' can be in the informal and formal education of the young and in the ongoing process of socialization that involves all members of a community from the cradle to the grave (cf. Giddens 1979 pp. 128-130 for an important redefinition of the concept of socialization). Above all, it provides case studies to support the claims that all normal human beings posesses the capabilities for artistic practice and appreciation; that the cultivation of these talents is probably a consequence of social experience rather than individual genetic endowment (eg Blacking 1976); and that the arts and artistic practice are central to the definition and expression of our humanity. These claims must surely be accepted by all who support the conclusions of the report *The Arts in Schools*, and they have implications for higher education in the arts, which I shall discuss later.

The anthropological challenge is highly relevant to changes that are already taking place in our own artistic traditions. Amongst the Igbo of Nigeria (Nzewi 1977), and in many other parts of the world, the integration

of the arts is a fact of life. Their nearest equivalent to a word for music is *Egwu*, but this also refers to the dance, theatre, poetry and costume that are combined in performance. One important element of each performance is that the associated sets of symbols provide a large number of people with the opportunity of *working together*, and this produces a deep sense of personal and group satisfaction, similar to that derived by medical students in their fifth and sixth years of study, soldiers in training and on active service, and members of an unaccompanied choir.

A similar tendency in Western society has been applauded by Meredith Tax. In an article, 'Culture is not neutral, whom does it serve?', she found three things about the new counter-culture that were especially interesting and positive in terms of the social values that they implied.

> 'The first is that this culture is in many cases the product of collective efforts rather than of bourgeois individualism. Rock groups, street theatre groups, poster workshops, art crews for demonstrations - all of these are forms of creativity that are social and shared.
>
> 'The second thing is that many of these cultural forms are conceived of as participatory; these would include a lot of theatre which demands audience participation and response; poetry which demands being read out loud; and music that needs dance to fulfil it, and which is participated in by people who dance.
>
> 'The third thing is that many of these new art expressions mix media and genres to a new extent. The rock groups that combine posters, slides, light shows, music, poetry, dance and special effects are one example. Such art breaks down very old divisions of labour; and any breakdown of the division of labour in the arts seems a hopeful sign of our growing ability to integrate different kinds of experience.' (Tax 1972 pp.26-27)

SKILLS, KNOWLEDGE, AND EXPERIENCE

People's ability to integrate and use different kinds of experience is crucial to any discussion of the value that is and ought to be placed on the arts in our own society, and especially in higher education. The anthropologist Clifford Geertz wrote, in 'Art as a cultural system':

> 'The chief problem presented by the sheer phenomenon of aesthetic force, in whatever form and in result of whatever skill it may come, is how to place it within other modes of social activity, how to incorporate it into the texture of a particular patter of life.' (Geertz 1976 p.1475)

Although the cultural[1] significance that is given to the arts is always a local matter, and 'every work of art is a simplification' of the whole complexity of

reality 'based on a convention ... in accordance with the interests of the particular group or social class that created it' (Berger 1972 p. 215), any planning for the *future* of the arts in our society and in higher education must take account of directions in which artistic praxis could move and may already be moving (cf Tax op. cit.).

We must therefore go beyond the boundaries of our own society in time and space, and ask whether the kinds of skills, knowledge, and experience that we group separately under the headings of dance, music, sculpture, painting, drama, poetry, literature and the graphic arts, belong together in all contexts. Geertz's comparison of the modes of thought and idioms of quattrocento painting and Islamic poetry highlights Fischer's argument that content 'is the decisive style-forming factor in art' (Fischer 1963 p. 152) and 'the fact that an artist works with signs which have a place in semiotic systems extending far beyond the craft he practices' (Geertz op. cit. p. 1488). He quotes from Michael Baxandall's *Painting and Experience in Fifteenth Century Italy* (1972) and emphasizes that different domains of Renaissance culture contributed to the way fifteenth-century Italians looked at paintings (Geertz op. cit. p. 1484): 'Piero della Francesca tends to a gauged sort of painting, Fra Angelico to a preached sort of painting, and Botticelli to a danced sort of painting' (Baxandall 1972 p. 152).

Likewise a Muslim making verses operates 'in a context where the instrument of his art, language, has a peculiar, heightened kind of status' because the model for poetry is the Quran, 'the only miracle in Islam'. 'Poetry, rivalled only by architecture, became the cardinal fine art in Islamic civilization, and especially the Arabic-speaking part of it, while treading the edge of the gravest form of blasphemy' (Geertz op. cit. p. 1490). The poetry is sung and 'is as much a musical and dramatic art as it is a literary one'; it

> 'lies in between the divine imperatives of the Quran and the rhetorical thrust and counter-thrust of everyday life, and it is that which gives it its uncertain status and strange force ....
>
> 'The Moroccan oral poet inhabits a region between speech types which is at the same time a region between worlds, between the discourse of God and the wrangle of men. And unless that is understood neither he nor his poetry can be understood, no matter how much ferreting out of latent structures or parsing of verse forms one engages in' (Geertz op. cit. p. 1497).

The link between different kinds of experience which a Moroccan oral poet can make, and which has listeners make with him, reminds me of a marvellous passage in Edmund Gosse's autobiographical account, *Father and Son: a study of two temperaments*. He describes the effect of reading *Tom Cringle's Log*, a picaresque romance of the tropics by Michael Scott. He was ten years old, and it was the first fiction he had ever

read in a home dedicated to 'the truth'. His father had advised him to read the descriptions of the sea and the mountains of Jamaica, and skip the pages which gave imaginary adventures and conversations.

> 'But I did not take his counsel; these latter were the flower of the book to me. I had never read, never dreamed of anything like them, and they filled my whole horizon with glory and with joy....
>
> 'It was like giving a glass of brandy neat to someone who had never been weaned from a milk diet....
>
> 'There were certain scenes and images in *Tom Cringle's Log* which made not merely a lasting impression on my mind, but tinged my outlook upon life.' (Gosse 1974 p. 113-114)

The impact of Moroccan oral poetry depends as much on the sensitivity and intelligence of the receivers as on a set of cultural conventions and the creative and executive skills of the poets. Similarly, *Tom Cringle's Log* could have had no effect on the young Edmund Gosse unless *he* had been able to make the connections between a known and a hitherto unknown world, which became all the more real to him because of the newly discovered sensations associated with it. The value of Bach's music resides as much in the sense that successive generations of human beings have been able to make of it as in the magnificence of Bach's original conceptions. In this respect audiences perform no less than pianists, critics and readers re-create written works, and art is available-for-use (Jones 1971). As Geertz puts it: 'Art and the equipment to grasp it are made in the same shop' (Geertz 1976 p. 1497).

None of this experience is possible without considerable common-sense knowledge of artistic conventions and of the cultural institutions in which they are embedded. The young Gosse had to know that fiction was not his own social reality and that his own reality was not fiction, but that fiction could be someone else's reality, and someone else's reality could become his own reality. Thus, familiar structures of language and topics of discussion had to be organized in such a way that they transcended the familiar but did not negate it. Not only must personal experience be seen in relation to the known broader realities and possibilities of social experience, but individual feelings must become intelligible in relation to the feelings conveyed by the fiction.

In music and dance, the impact of sounds and movements on the body is more direct and can be more easily related to the inner world of feelings, but the connection between these experiences and social reality is much more difficult to establish, except when meanings are assigned to music and dance. On the other hand, music and dance are socially structured non-verbal communication; socially structured communication is essential for the construction of social reality, and non-verbal communication is particularly appropriate for the expression of the quality and intensity of

feelings (cf. Bateson 1973 p.388). No matter how individual the inner worlds of dancers or musicians may be, the feelings expressed are culturally encoded as soon as they are brought into action. Thus music and dance codes, as *music and dance*, and not with reference to something else, will allow people to establish connections between their inner worlds and social reality when there are structural links between people's organization of feelings and their constructions of social reality. These links enable the mind to associate, by 'resonance', qualitatively and functionally different but structurally similar experiences.

What seems to be crucial are the relations of a symbol to others in a denotative system rather than the internal structures of symbols used, as Nelson Goodman has stressed in *Languages of Art* (1976). Thus artistic skills have no particular value in themselves, and performing music and dance cannot be described as special kinds of knowledge without reference to their cultural significance. Of particular importance for educational planning in the arts is the emphasis that different societies give to particular art forms, and the relationships that are established with other activities. Why is it that Dayak boys expressed themselves through carving (Leach 1954) and Venda girls through singing and drumming? And were Dayak boys and Venda girls emotionally and intellectually deprived respectively for lack of singing and of carving? If one artistic activity is *not* essentially the same as another, which, if any, could we do without? Which of them are closely linked, and which would be most appropriate for the balanced education of an engineer, a steel worker, or a plumber? In Venda, skills in music and dancing were so inextricably linked that if, for example, a Venda man said 'I can play *tshikona*', he meant that he could also dance it, and if a girl said 'I danced *tshigombela*', she could also sing and play the drums. Similarly, in many societies the structures of dances are related to the movements of work and daily life, but counterbalance them in such a way that people are refreshed by dancing even after a day's hard work (Lange 1975 p. 56-58).

The arts are special kinds of knowledge, not because 'artists are special kinds of people' but, to quote Eric Gill's aphorism, because 'people are special kinds of artists' who possess capacities to make sense of the world with symbols whose structures and coherence do not have any immediate practical application. The arts provide important means of reflection, of sensing order and ordering experience, and relating inner sensations to the life or feeling of one's society (cf. Witkin 1976). We do not yet know to what extent human beings create and make sense of 'music', 'dance', and other 'art' forms with general cognitive capacities, with specific modes peculiar to each form, or with a general 'artistic' process. Nor do we know how skill in one 'art' is related to skills in other 'arts' or in activities such as mathematics, politics, engineering, or medicine. Should a distinction be made between 'aesthetic' in a general sense and 'artistic' in a more specific sense? And if creativity, aesthetic development, and moral

education are the most valued aims of artistic activity, cannot these aims be achieved equally satisfactorily by devotion to skills that are not generally considered to be artistic? Can tennis be described as an art as Joseph Mazo has described dance as a 'contact sport' (Mazo 1974)? I have seen lecturers in catering at the Manchester Polytechnic decorating cakes as if they were sculptures, and Nsenga women in Zambia spend over two hours making a sculpture on the ground for a girls' initiation rite, knowing that it would be destroyed in two minutes when the young novices danced on it.

The labour of love is what matters and what uplifts human beings, and the subsequent fate of its product is comparatively unimportant. We need have no worries about the quest for excellence in the arts in societies where people have had the experience of exercising creative and aesthetically rewarding skills, in the knowledge that their 'work' (for that is what it is often called) is valued in its own right and has relevance to the life of the society at large. The Balinese, who are famous for what we would describe as their art, drama, dance and music, are reported to have said 'We have no art: we do everything as well as we can'. Again and again in sub-Saharan Africa I have seen children, young people, and adults devoting hours of time and energy to the practice and improvement of dance routines and musical performance, stimulated sometimes by competition and quite often by the praise and informed criticism of spectators, but most often by the satisfaction of artistic praxis. Far too much emphasis has been given to the functional and ritual aspects of the arts in pre-industrial societies and far too little to the aesthetic understanding and technical competence of ordinary people, *when they are given a chance to own their senses and develop their latent human capabilities*. The healthy state of the arts in many pre-industrial societies suggests that a major priority for the future of the arts in our own society is not the further education of a class of creative artists but the artistic education and sensory liberation of the majority of citizens.

THE IMPORTANCE OF THE ARTS IN SOCIETY

The value of the arts in any society rests ultimately on the kind of quality of human experiences that are invoked in their creation, performance, and evaluation.

They can be used as *symbolic objects* whose form is related to their use solely by attribution. For instance, a piece of music may be declared political or typical of a particular ethnic group, and used as such without regard to its musical content. Any shared symbol-system can be a basis for human communication, and so artists could be described as creators and performers of quasitotemic rites whose value lies in the social solidarity and sense of well-being that people derive from coming together with a common purpose. What all participants share is the special knowledge of a self-selected class of people; expansion of that knowledge is chiefly in the interests of the spread of influence of the groups who control and identify themselves with the knowledge. It must be understood that

Shakespeare, Beethoven and *Swan Lake* can be treated in this way no less than football, country music, and disco-dancing.

As such, the arts may be socially useful but it cannot be argued that their different symbol systems have any special value.

The arts can also be used as *symbol systems* whose 'performance' is sufficient justification of their value, but which can be related to other aspects of social and cultural systems, as discussed in the previous section on Italian painting and Islamic poetry. The value of music, for example, is not reduced to the social by the argument of LeRoi Jones that it 'can be seen to be the result of certain attitudes, certain specific ways of thinking about the world, and only ultimately about the "ways" in which music can be made' (Jones 1963 p. 153).

The connections between finding meaning in music, music as a skill that offers a special way of knowing, and relating musical experiences to other life experiences are well illustrated by a process that is common in sub-Saharan African musics, whereby two or more people, through the discipline of musically prescribed social interaction, create a form that is greater than the sum of its parts by playing together a succession of beats or an iambic figure, not in unison but rather at different tempi or in canon. Thus one person might play to a partner's three beats, or the short beat of one player's iambic figure would coincide with the other's long beat, producing a sequence of short beats. To do this is an exercise of individuality in community. Each player must hold fast to his own part; and the collective effort produces both new cultural forms for the ear and a richer experience for the participants. The right sound of the music cannot be detached from the experience of 'falling into phase' that the players share.

Performances of the music embodied principles of social and political life that were often expressed in the saying 'a human being becomes human through association with other human beings'. The notion of community was not a vague, static notion of human brotherhood, but rather a dynamic, political expression of the conditions in which justice and individual freedom could thrive. Any tendency towards an unequal distribution of wealth and power had to be checked.

In many African societies, the arts have been and are being seen not merely as part of the superstructure of human life, as optional extras that can be added when there is an economic surplus, for entertainment and refreshment or for reinforcing the power of certain social groups. They have been regarded as integral parts of societies' processes of reproduction and material production, as means of defining self and others and the conditions of sharing that are necessary for the welfare and economic success of communities (Blacking 1976a p.101).

The dances and music of the girls' initiation schools of the Venda of Southern Africa were also related to attitudes and ways of thinking about the world, and especially to the institutionalization of maturation and socialization which all girls experienced. The importance of the new

condition of a novice's body after first menstruation was expressed in complex rhythms and individual dance movements that were physically hard to do. In the later stages of a girl's education, the importance of social skills was expressed in a communal dance (*domba*) which was physically difficult to dance in a *social* sense, because every individual dancer had to accommodate to the movements of others. The steps were easy, but it was difficult to dance with others, whose bodies were linked in a chain.

The music of the *tshikona* dance of the Venda expressed the value of the largest social group to which the Venda felt they belonged. Its performance involved the largest ensemble of musicians, and its music incorporated the largest number of tones in any single piece of Venda communal music. *Tshikona* was valuable and beautiful to the Venda, not only because of the quantity of people and tones involved, but also because of the quality of relationships that were established between people and tones whenever it was performed. *Tshikona* music could be produced only when twenty or more men and youths blew differently tuned pipes with a precision that depended on holding one's own part as well as blending with others, and at least four women played different drums in polyrhythmic harmony. Furthermore, *tshikona* was not complete unless the men also performed in unison the different steps which the dance-master directed from time to time.

Tshikona provided the Venda with an experience of the best of all possible worlds, and their many verbal statements about it described how they valued it. Its effectiveness was not simply a case of MORE = BETTER: the special process of making the music and combining the dance steps was designed to produce the maximum of available human energy in a musical situation that generated the highest degree of individuality in the largest possible community of individuals.

A similar division of labour in musical production has been found in the musical systems of many pre-industrial societies, and especially in the *gamelans* of Java and Bali. The general principle is that individual parts are not exceptionally difficult to play, but that their combination in organized polyphony produces rich and varied musical sounds which provide people with orchestral experience; as well as reminders of the ways in which their society and its main ideas are organized (Becker 1979).

European symphonic music can be seen as a transformation of Venda or Balinese situations, in which the music expressed the actual solidarity of groups when people came together and produced patterns of sound that were signs of their group allegiances and symbols of their social and cosmic order.

> 'Just as diverse social groups in, say, Venda society may be brought together by a performance of their national dance, patterns of sound may be brought together by a composer through the single idea and corresponding thematic unity of a symphony.... Because of

> differences in the division of labour and in the kinds of social solidarity that exist, the available technique is social in the context of Venda society but musical in an industrial society.' (Blacking 1971 p. 65)

In societies where there was much face-to-face human co-operation, most music and dance could be at once serious and popular, in the sense of being universally understood. This cannot be so in the average modern industrial society, with its complex division of labour, its social inequality, and its exploitation and separation of human beings. In such circumstances, popular music and dancing is too often an entertainment which brings people together for as long as it is seen and heard, and then is forgotten as people are separated once more, without further reflection. This does not justify élitist art, but it does explain why an honest and committed composer who wants to portray social reality in a divided society may not be able to produce work that is immediately acceptable to, and understood by, all members of the society. It also begs the question, why are there not in every town of the United Kingdom, as in Bali, choirs and orchestras that can perform well Mahler's 9th Symphony, Bach's B minor Mass and *La Bohème*, as well as contemporary works? Why has the development of artistic skills failed to keep pace with people's general level of technological accomplishment and understanding?

I am convinced that this is not because there are limits to the diffusion of human achievement in the arts, but because gross inequalities of wealth and power and an excess of violence in Europe during the past five hundred years have been unchecked by effective popular use of the arts, which have suffered from the division of artistic practice into mental and manual labour, and so the potential artistic talent of the masses has been suppressed. The restoration of artistic praxis to the centre of social life, as it is in most pre-industrial societies, has become a matter of grave urgency.

AN EVOLUTIONARY PERSPECTIVE

An anthropology that ignores the biology of its human actors seems to me as sterile as one which overlooks problems of power.

> 'Human behaviour and action are only in part a function of culture, and there are no grounds for supposing that at some point in history the development of culture, reason, language, or technological expertise released *homo sapiens sapiens* from the constraints, forces and proclivities imposed by the characteristics of his species and by the evolutionary process that brought the species into being.' (Blacking 1977 p.3)

I want to suggest that the frequent use of the arts to criticize the social order and expand consciousness is not unrelated to a possible evolutionary

function of 'artistic cognition', which has been discussed by the biologist Professor J.Z. Young (see also Csikszentmihalyi 1978), namely, its capacity to provide new variations of existing knowledge freed from the immediate requirements of the environment.

> 'There is no body of facts that yet enables us to understand the origins of aesthetic creation or religious beliefs and practices... there is a case for saying that creation of new aesthetic forms, including those of worship, has been the most fundamentally productive of all forms of human activity. Whoever creates new artistic conventions has found methods of interchange between people about matters that were incommunicable before. The capacity to do this has been the basis of the whole of human history.' (Young 1971 p. 519)

One of the most impressive and earliest surviving examples of aesthetic creation was produced by a precursor of our own species with a less developed brain. What is significant about the Acheulean stone cultures of *homo erectus* is that 'axes' were made with a precision and symmetry that would have been quite unnecessary for their practical use as tools, and that similar prehistoric artefacts have been found in large numbers in many parts of the world and are therefore the first signs of an extensive cultural tradition. They are the products of a being who had the capacity for conceptual thought; they reflect concentration, a systematic pattern of execution which would have required repeated body movements in space and time, and above all a collective consciousness which presupposes highly developed sensory awareness.

What is most important for us about the producers of Acheulean cultures of half a million years ago is that they did not speak a verbal language as we know it. The physical anthropologist Frank Livingstone has suggested (1973) that the earlier hominid species *australopithecines* could sing though they could not speak. Another physical anthropologist, Gordon Hewes, has argued (1973) that *homo erectus* and *homo sapiens neandertalensis*, communicated by gestures. Verbal language, which was clearly a more efficient means of communication, almost certainly emerged with the evolution of *homo sapiens sapiens*, our own species, some 70,000 years ago. Thereafter, human cultures began to diversify and develop at a much faster rate. This change preceded the end of the Ice Age and so cannot be adequately interpreted in environmental terms. It seems that the emergence of verbal language precipitated a rapid growth of certain kinds of human activity.

If verbal language was more efficient in evolutionary terms, why did *homo sapiens sapiens* retain at least the gestures and the song of earlier species? Some would argue that they did not, and that in fact gesture, or dance, and song emerged as extensions of verbal language, designed to add

emphasis and emotional impact. If this is so, how did humans communicate *before* the emergence of verbal language? For the earliest human beings undoubtedly did communicate much more efficiently than any other primates, to the extent that they seem to have been able to invent and share symbol systems and transmit them from one generation to another. The stability and world-wide distribution of the artefacts of the early and middle Stone Age, the occasional remains of dwellings (at Terra Amata for example) and of ritual acts, are evidence of cultural continuity and adaptability that no other species has yet approached.

For at least 400,000 years of history, human cultures were invented and maintained with systems of communication that seem to have been non-verbal, or at least pre-verbal. I have argued that communal dancing was one of the successful systems of non-verbal communication that survived the evolution of verbal language, and may well have a genetic base (Blacking 1976b). Besides developing co-operation, repeated movements in space and time, or communal dancing, can also encourage restraint and the ability to concentrate for a long time on one goal, which is a unique capacity of human beings amongst primates (Young op. cit. p. 486), improve the memory, provide a base for productive thinking, and promote learning in the organism by prolonging the inhibitory actions that block unnecessary pathways (ibid. p. 621). Communal dancing could be described as a form of play that is more positively adaptive than any observed among non-human primates: in addition to 'motivation for exploration' and a 'context for learning locomotor and manipulative skills', dancing requires a much higher degree of social interaction and interpersonal co-ordination than play, and therefore 'selects' for the maximum of co-operative behaviour (ibid. p. 523).

The evolutionary value of communal dancing, as of 'artistic cognition' in general, is that it allows people to overcome the limitations of practical reasoning and process information creatively for its own sake, freed from the immediate requirements of the environment (De Bono 1969 p. 130). 'Artistic cognition can provide the novel concepts and the unthought of rules constituting that variation without which knowledge could not evolve' (Csikszentmihalyi op. cit. p. 118).

I have suggested that aesthetic/artistic cognition, embodied in non-verbal communication, was a key constituent in early developments of the 'power of mind', the phrase which E.B. Tylor coined to refer to the collective thought and action which made cultural evolution possible. Although the power of mind is a social fact, it is not entirely independent of the operations of the brain, and especially the differential but complementary functions of its two hemispheres. When I wrote *How Musical is Man?* (Blacking 1976A), I argued that the evidence of musicality and music-making throughout the world suggested that musical ability is a species-specific characteristic of *homo sapiens sapiens* in much the same way as speech was conceived by Eric Lenneberg in *Biological Foundations of Language* (1967). My argument seemed to be supported by psychological

as well as anthropological evidence. For example, Leon Crickmore (1968) produced a carefully researched analysis of music appreciation in which he found that music structures can be comprehended independently of personality, measured intellectual capacity, and musical intelligence as assessed by the Wing test. Measurements of brain activity, together with observations of brain-damaged people with amusia or aphasia and cases such as an elderly patient at the Royal Victoria Hospital, Belfast, who could not speak but could sing the words of favourite hymns, all pointed to the location of music in the right hemisphere of the brain

More detailed research into the cerebral location of musical activity has shown that my earlier notion of innate musical competence needs revision, because it appears that many professional musicians use the *left* hemisphere for music-making. One explanation of this could be that music is processed by the left hemisphere when it is used as much as speech. But I suggest that a more powerful explanation is that the location of music, or language, or any other activity, depends *not on the activity but on how it is processed.* Thus we should be looking not for a species-specific musical ability, but for *species-specific modes of communication* that can be used in processing and structuring sensory data, and for one in particular that is most characteristically realized in musical forms.

Such modes would be applied not to specific human activities but to all human activities. Thus supposing there is a single 'artistic' mode, this could be used in a variety of contexts, just as other, 'non-artistic' modes are used in the production of what some societies label as 'the arts'. It is therefore important for creativity in an industrial society not only that the exercise of the 'artistic' modes should be promoted, but also that the 'non-artistic' elements of 'the arts' and the 'artistic' elements of the 'non-arts' should be identified. The value of studying and using 'the arts' resides in their emphasis on non-verbal modes of communication, which are the most ancient and most affecting of all modes, and the source of intellectual imagination and creativity. The use of non-verbal modes of communication does not exclude the organization of speech: for instance, 'musical' modes were surely used by Gertrude Stein and by Martin Luther King in his famous 'I had a dream' speech.

Non-verbal modes of communication are most closely related to the activities of the right hemisphere of the brain, and so I find it convenient to use the model of hemispherical differentiation as a general guide to understanding the languages and functions of the arts in different societies. This corresponds with contrasts in communication that are commonly described as 'propositional/discursive' or 'performative/expressive', as well as with classifications of Indian dance and European ballet (*Nritya/Ballet d'action* and *Nritta/Ballet à entrée*), and many classifications within 'artistic' systems and between 'artistic' and 'non-artistic' systems. This in itself proves nothing, but it is perhaps significant that many folk classifications of different activities and of 'the arts' should use contrasting

categories similar to those which are now generally accepted to be characteristic of the operations of the left and right hemispheres of the brain.

> 'The left hemisphere (connected to the right side of the body) is predominantly involved with analytic, logical thinking, especially in verbal and mathematical functions. Its mode of operation is primarily linear. This hemisphere seems to process information sequentially.... 'The right hemisphere... seems specialized for holistic mentation. Its language ability is quite limited. This hemisphere is primarily responsible for our orientation in space, artistic endeavour, crafts, body image, recognition of faces.' (Ornstein 1975 p. 67-68)

> 'The specialization of the two hemispheres seems to be unique to human beings and to be related to the evolution of language.... The complementary workings of our two thought processes permit our highest achievements, but most occupations value one mode over the other... *a complete human consciousness should include both modes of thought'* (Italics mine)' (Ornstein 1973 p. 92)

I am not suggesting that 'the arts' in particular, and the variety of human inventions and activities in general, should or could be reduced to applications of these two contrasting modes of thought to human sensori-motor capacities, or that we can now abandon the search for subsets of a larger domain of knowing and more specific mental structures and schemata. We should ask the same sort of questions about the arts that Lévi-Strauss has asked about myth and kinship. If such a mode as 'musical thought' exists, is it necessarily connected specifically with the organization of tones, rhythm, and timbre? Or could it be a more general mode of thought whose most effective and characteristic embodiment is with musical symbols? If so, in what other forms can 'musical thought' appear? Is architecture, for example, an embodiment of 'musical thought'? Are mathematics or any of the sciences organized with 'musical thought'?

If 'musical thought' is a basic mental structure, there is no reason why all extant musical systems should be derived from it, since music can be produced with very different principles. Similarly, music theory that does not try to account for all musical systems, *first in their own terms and* then perhaps in more general terms, can never be more than the self-fulfilling prophecy of a social group that sets its own ground rules. The true nature of 'musical thought' as a subset of a larger domain of cognition could only be revealed by cross-cultural musical analysis that transcends any one body of ethno-theory; and the same must apply to the discovery of any other type of 'artistic cognition'. If such modes of thought exist, they extend in space and time, and would have been available as much to the ancient Greeks and the Stone Age hunters of Europe as to all contemporary peoples of the world.

The evolutionary significance of the arts cannot be over-emphasized, but

it has yet to be proved by applying artistic theory and praxis to the reconstruction of our society. Important as affective culture may be in transcending changing social formations, helping people to develop their individual freedom and cultural identity, and enhancing their consciousness (eg Keali'inohomoku 1979), artistic praxis has the power to do more than reflect social formations and integrate people's experience of the feelings about them: it can generate new ideas and experiences that could be applied in any field of social life. The arts are like the laser in the early 1960s: they are solutions in search of problems. Their potential for transforming the life of people in industrial societies has yet to be explored.

If we are wanting to evaluate the evolutionary status of a society and measure its health and creative potential, we should look, not to its balance of payments, the wealth of its élite, or its military power, but to the state of its collective life and the ways in which it is using artistic processes to cultivate its citizens' ownership of their senses and promote their individual freedom, and to develop its power of mind and its social and cultural coherence.

HIGHER EDUCATION AND THE ARTS

If the potential of 'artistic cognition' is to be harnessed as a constructive force for good in the United Kingdom of the 1990s and the twenty-first century, much of the responsibility for progress must rest on higher education in the arts and on research and practice of the arts in institutions of higher education.

From my previous arguments it should be clear that I consider the chief tasks of higher education in the arts to be exploratory and experimental, and concerned not so much with the advanced training of artists as with the expansion of artistic practice and understanding through the training of teachers and the running of part-time and extra-mural courses.

Although the practice of artistic skills must be an important part of any higher education in the arts, the colleges of art, dance, drama, and music, and companies devoted to the performing arts, are surely the most appropriate places for the further education of those who hope to become professional artists. There is, of course, no reason why performing artists should not also take higher degrees in the arts - provided that pressure is not brought to bear to modify the syllabuses in favour of their limited interests.

The pursuit of professional excellence in the arts requires almost obsessional devotion to one skill, such as playing the piano, singing opera, dancing ballet, improvising jazz, or painting pictures. This cannot be equated with the more comprehensive and practical skills that must be learnt by, for example, doctors, engineers, or architects. No matter how practical the effects of the arts are said to be, the service of artists to society is not like that of other professions. In so far as the arts are special kinds of knowledge, their chief educational value is as shared and not received knowledge. If the arts are therapeutic and restorative, their effectiveness depends more on the

the success of a 'patient's' efforts to comprehend than on the skills of the 'doctor'.

I have argued that *the value of the arts in a society depends on how they are used and defined*. 'High art' is not intrinsically more worthy than 'low art': appreciation of Beethoven's music did not restrain the jailers of Auschwitz. Another important task of higher education in the arts, and especially that part of it concerned with the training of teachers of the arts, must therefore be to call in question the role of the arts in our own society at all times. Higher education in the arts must itself be a performing art. I am convinced also that greater self-consciousness and understanding of the task might be enhanced by a more accurate perception of what is being taught. It is, for instance, misleading to describe a course as a degree in 'Dance', when in fact it deals only with one or two styles of European theatre dance and the ethnotheories of scholars such as Rudolf Laban. That is why the titles of two new degrees, Dance in Society and Contemporary Dance, are particularly welcome and it is to be hoped that the trend towards accurate trade descriptions of higher education in the arts will continue.

There is nothing wrong with a certain amount of ethnocentricity in higher education, provided it is openly declared and people know that they are being ethnocentric. After all, the transmission of the richness of one's own culture is no less important in an industrial society than it is in Venda or Bali. At the same time, higher education in the arts must investigate the widest range of artistic expression in the greatest variety of contexts, and take on board the critical study of different conceptualizations of the arts and different forms of artistic practice. This is not just a public relations exercise for the country's leaders of tomorrow, on the grounds that the multi-ethnic composition of the United Kingdom and its trading and diplomatic links will bring them into regular contact with people for whom alternative forms of artistic expression are very important. It is a recognition of the fact that until we know what the arts are as human phenomena, as well as what we make of them in our own culture, we shall not be in a position to make full use of their potential for social reconstruction and education of the whole person. If we knew exactly what was involved in our own music-making, dancing, painting and sculpture, it might not matter so much how these arts were defined and used in Africa and Asia. But we do not know how best to use the arts and how exactly they can be most effective. Other societies provide alternative, if sometimes limited, models of how the arts can be used; but above all, a careful study of the skills and uses of their arts in different social, philosophical and epistemological contexts focuses on major problems and brings a more profound understanding of our own traditions, as well as leading us slowly but surely towards a more comprehensive knowledge of the artistic foundations of human thought and action.

There is also a pedagogic problem that can be overcome by the serious study of other artistic traditions (which includes unrecognized or unapproved

traditions in our own society!). As Michael Baxandall suggested for Italian painting of the fifteenth century, there can be many routes to creative expression and comprehension in the arts. The outlook and skills required for a composer have surely differed during the times of Dufay, Byrd, Handel, C.P.E. Bach, Schumann, Debussy, and Lutoslawski, but institutional training inevitably tends to look at musical composition hisotorically and progressively, and with a vocabulary for the analysis of technique which may be inhibiting for many potentially creative students. It is perhaps no accident that some important composers have been largely self-taught. One wonders how many more people's creativity, *in their own tradition*, would benefit if they were able to study creativity in other cultural contexts as well as their own dominant pedagogic tradition. This means studying other artistic systems in depth; it is not merely a matter of using and responding to exotic arts with 'ethnocentric sentimentalism in the absence of a knowledge of what those arts are about or an understanding of the culture out of which they come' (Geertz 1976 p. 1499).

This kind of depth and breadth of study of the arts, the extension of inquiry and experience in time and space which I emphasized earlier, will take much more time than professional training in specific arts can allow. But this kind of education in the arts is exactly what higher education should undertake if the arts are to take their rightful, and evolutionarily appropriate, place in the life of the nation. Professional artists can take comfort from the fact that if higher education takes the lead in transforming the artistic life of the country, through training teachers of the arts, through personal education and through research and experimentation, there will be a more critical and enthusiastic public for their work.

A depth of approach to higher education in the arts also means that people must participate in both the 'manual' and 'mental' labour of performance practice. I am not arguing that professional dancers automatically know more than non-dancers about the meaning of dance, but that dancing is a form of knowledge which needs to be tried to be better understood. In practice, of course, students of medicine, engineering, and law, etc. already participate in amateur artistic activities, but these are too often treated as entertainments and diversions rather than integral parts of higher education.

With the development of high technology, material production can be achieved with less people and fewer working hours, so that concepts of work and leisure have to be readjusted. The traditional academic curriculum has been built round and justified by the notion of preparing people for materially productive labour for five or six days of the week and forty years of life. As we move back to the three or four-day working week which was the norm in the majority of pre-industrial societies, we must treat, as those societies did, the other two or three days as days for other kinds of work, and therefore incorporate those work activities into the curriculum. Moreover, changes in technology need not create unemployment or leisure time, so

much as time for other kinds of artistic work. For example, a reduction in time spent on producing routine material allows for care and craftsmanship to be devoted once more to the production of books, in which the medium of communication is a work of art as much as, or even more than, its contents.

Expansion of the market for the arts must depend on education and not on state patronage. The kind of state patronage proposed in the report of the Labour Party's Study Group on the Arts (1975), for instance, would only contribute to the maintenance of an artistic élite. It was concerned more with Society's obligations to 'the artist' than its responsibilities to itself, and it would perpetuate class division and give the ruling classes the monopoly of the arts, rather then enable the arts to become the common property of society as a whole. Besides, if we are going to select some people to be artists and superstars and treat the arts as a luxury, then they will have to be increasingly subsidized and patronized, and the aim of promoting artistic appreciation in all sections of society could not be realized without astronomical public expense.

There is a case for subsidizing the arts and professional artists within the sphere of education; but there is no good reason for paying a singer or a conductor more than a senior civil servant when a performance is supported by public funds - even if their names are Sutherland or Von Karajan. If a composer of operas cannot make the same sort of living as a composer of musical comedies, does he/she have a right to a special subsidy simply because a certain class of society considers opera to have more value than musical comedy?

Bach was employed as a teacher and found time to compose in between fulfilling his task as a teacher. There is no evidence that exclusive attention to artistic creation as a full-time occupation significantly improves the quality or quantity of an artist's output.

On economic grounds, then, it can be argued that the only legitimate outlet for state support of the arts is in and through education, and that any other form of state patronage will only increase the need for further and more expensive patronage. Increasing public expense on the arts could perhaps be justified if it could be shown that this would benefit larger numbers of people. But, in fact, the majority of the country's tax-paying population enjoy arts that are provided by private enterprise on a profit and loss basis (eg pop and rock concerts) and the subsidized arts benefit comparatively few members of our society (eg Covent Garden), most of whom could easily afford more expensive seats.

In 1976, the Maud report concluded that:

> 'The long-term future of artists is in the hands of educators. The lead given since the war by a minority of schools, colleges, teachers and education authorities must now be followed by the rest. Our children and grandchildren must have, at all stages of their education, the

> chance of acquiring arts and habits not only of reading, writing and mathematics but of discrimination and creative action - of making music, writing poetry and plays, acting and dancing, designing and applying creative skills.
>
> 'For these things to happen a revolution is needed in the curriculum and teaching methods of the great majority of schools and colleges of education.' (Redcliffe - Maud 1976 p. 51)

This is marvellous. But a revolution in the curriculum is unlikely to occur until there has been a revolution in our thinking about the arts and artists. Side by side with the conviction that educationists must be converted 'to the belief that arts are as important to society as reading, writing and arithmetic, not a disposable extra' (op. cit. p. 52) goes the defeatist, élitist notion that artistic talent is a 'rare gift' (op. cit. p. 54).

The aims of the Maud report cannot be achieved until we reject the notion of '*the* artist' as a special category of person, and move towards a society in which *all* men and women can cultivate their artistic sensibilities, in which there will be no more painters but only men and women who also paint, so that the distinction between the producer and consumer of art will be abolished, and Art and Life will once more become one. The development of the senses and the education of the emotions through the arts are not simply desirable aims. They are essential both for balanced behaviour and the effective use of the intellect. Obviously, the arts will always be on sale in the market-place, and there may continue to be professionals. But the important developments of the future must be in the restoration of the masses' right to artistic experience and the cultivation of excellence, and in the re-integration of the arts themselves. In a society that has been torn apart by the inequalities of wealth and power which have arisen from abuses of the technological division of labour, abolition of a division of labour in the arts can be an important first step towards the restoration of consciousness and of ownership of the senses, and the creation of the more egalitarian society that is necessary if we are to survive some of the imminent perils of the 1980s and 1990s and move confidently into the twenty-first century.

The success of this adventure will depend very much on our attitudes to and uses of the arts, and especially the forms and aims of higher education in the arts. The knowledge that the arts offer is experiential and philosophical, rather than strictly vocational. If what is taught and what is learnt reinforces the existing class and race structures of our society by promoting the politico/aesthetic interests of narrow groups, it will betray the aims of higher education.

ACKNOWLEDGEMENT

I am most grateful to Peter Brinson for asking me to prepare this chapter, which would not have been possible without much encouragement from him and stimulating discussions in recent years; and to Ken Robinson for careful

and helpful criticisms of the original draft. Thanks are also due for many valuable comments to David Aspin, Christopher Butler, Hormoz and Maria Farhat, Malcolm Le Grice, Christopher Price, several other participants at the seminar, and my wife Zureena. Finally, my youngest children Leila, Thalia and Munira have helped more than they know by reminding me constantly of the latent genius of all human beings. I take full responsibility for the shortcomings of this paper.

NOTE

1 The anthropological concept of culture, first sketched out by Vico in 1725 and then elaborated by E.B. Tylor in 1871, has gained currency and is replacing the commoner but more restricted use of the word. Culture is an abstraction designed to describe the patterns of thought and interaction, and systems of symbols, which persist in communities over time. Cultural tradition may constrain, but it does not determine, human social action: people select from and re-invent the cultural knowledge that is available to them.

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2

PYRAMIDS OF EXCELLENCE?

by Malcolm Griffiths

INTRODUCTION

There is an assumption that higher education benefits the community by preparing the most gifted members of a narrow age group to make their contribution in positions at the apex of our social structure. This creates particular difficulties for the arts. Artistic activity and achievements are not confined to those areas designated as worthy of special resources and funding nor to those people who have had the opportunity of a high-level study of the arts. Higher education can nurture and develop artistic creativity but it cannot implant it. The resources presently available in arts courses serve the important end of extending the skills and awareness of the small minority fortunate enough to gain entry. Admission is preceded by innumerable checks, tests and priorities throughout an education system which places little importance on the arts as integral to the development of people's abilities to participate actively in shaping society. Those excluded - either by design or accident - from the resources and the opportunity to further their artistic capabilities are not necessarily less creative or less imaginative. Whilst good art can certainly be nourished by careful tending, it can also emerge out of the most unpropitious and deprived surroundings, like strong plants forcing their way through the asphalt.

In considering responsibilities to the community, the arts in higher education must determine whether the prime objective is to maintain their status as rigorous and accountable academic disciplines or to initiate new patterns of response to artistic activity throughout society, irrespective of whether those involved have the formal qualifications normally required or not. This chapter argues that the two aims are not incompatible but that it will require a sustained effort to devise effective ways in which the resources available can be put to wider purpose.

Within the context of present policy and provision for the arts, it explores possible future developments by examining the principles of community arts and aspects of the culture of ethnic minority groups within our society. Through this a concept of community responsibility arises which differs radically from that which has been the mainspring of the previous pattern of growth in the arts.

THE IMMEDIATE TASK

Government policies are now jeopardizing not only the fundamental principles which have successfully shaped higher education over the past two

decades but also the major growth of arts activities throughout the country during the same period. The immediate and overriding responsibility that those involved in the arts have to the community is to mount an incisive and vigorous campaign to defend these achievements from wanton destruction.

Two co-incidental announcements — that local authority funding for the Hallé Orchestra was to be suspended and that the DES had proposed a 30 per cent reduction in the Royal Northern College of Music's budget — have underlined the serious extent to which a piecemeal demolition-job is underway. The UGC's preferred route to effecting the required reduction in university expenditure has already threatened the elimination of important areas of drama studies in this sector. Unless the National Advisory Body can carry through its self-imposed task of scrutinizing art and design education with far greater impartiality and factual knowledge than was evident in the UGC's recommendations, this area too could face swingeing and arbitrary cutbacks. Independently-funded academies and colleges which prepare future practitioners for the performing arts are beginning to discover how far reductions in local authority expenditure threaten their viability as institutions and devastate the aspirations of those who depend on discretionary awards in order to pursue their studies.[1]

The present situation encourages those who view the arts as expensive fripperies which divert time, energy and funds away from our society's pressing material problems. We must ensure that the half-baked and often malicious arguments used to justify these deep-rooted antagonisms do not go unchallenged. For it would be foolish to assume that the extensive damage now being caused could be quickly repaired at some future date when less destructive and opinionated forces are at work. The effectiveness of a course, as much as an orchestra, requires an inter-play of skills and understanding which take time and patience to establish. The achievements of the past decades should be protected wherever possible, not only in their own right but as the necessary springboard for future developments and changes.

SUCCESS AND LIMITATIONS OF PRESENT POLICIES

However passionate and concerted the defence of current policy and provision for the arts may be, it would favour a concept of the arts in society as a minority consideration rather than as the province of everybody: one which sees the chief relationship between higher education and the arts as being the formation and development of the skills and perceptions necessary for future practitioners and audiences. There has, for example, been major investment in the development of opera. The Arts Council as a policy decision increased its base funding for opera companies whilst it also committed more funds to facilitate touring on a national scale. This in turn has opened up wider career prospects in the field, and given higher education the opportunity to enhance its own provision for opera companies in its preparation of singers, musicians, conductors, designers, etc., with the

necessary technical and artistic skills to match the high standards expected. This fostering of home-based opera has been a notable success and, whilst many examples could be chosen, the fact that two such striking but dissimilar productions of Beethoven's 'Fidelio' as those by Glyndebourne and Welsh National Opera could be produced and also receive lavish television presentations in recent years can be seen as proof of how widely the enjoyment of opera is being spread throughout society, increasing its accessibility whilst high artistic standards are being ensured. The success of this policy demonstrates the effectiveness of a major investment of funds and expertise in promoting the arts. It can also be seen as an example of how the bulk of the resources now available are channelled towards sustaining particular achievements in particular art-forms. The policy can be seen as an enforcement of certain values and traditions of limited contemporary relevance, and as opposed to exploring ways in which the arts can be a vital and direct expression of people's lived experiences in the modern world.

However 'revolutionary' the Welsh National Opera's production was considered to be — in drawing its framework of references from the history of peoples' liberation struggles and totalitarian oppression in the twentieth century — it could not be anything other than a compelling assemblage of images unconnected with the realities of these conditions, since musically and dramatically it had to follow the language and format of Beethoven's creation.

Resources are commandeered to ensure the perpetuation of tradition whilst new departures receive little, if any, support.

This tension is noted by John Allen when he observes,

> 'for while on one hand our society is tending towards greater specialisation, there is a contrary trend for frontiers to be destroyed and human activity to be seen in the framework of a living social context.' (Allen 1981)

The tendency within the arts and higher education has been towards this greater specialization, as, for example, in art and design education. The major sub-divisions such as fine art or three-dimensional design have been further sub-divided into discrete disciplines between which there is often little interaction or a common language. Specialization inevitably increases the distance between those who have mastered the specialism and those who have not, whether in dance techniques, lighting design or systems of literary interpretation. This promotes separation between students and practitioners in different disciplines within the arts but more drastically between those who have had access to the means of mastery through higher education and those who have not. This re-inforces the often-used simile of a pyramid of excellence, placing the eminence of the few above the subordinate, but supportive, position of the many. In his investigation of arts

funding Lord Redcliffe-Maud (1976) discusses "'the many" and "the few" (who) do not together constitute the whole population', but who form 'a pyramid, with rare creative genius at the top and the base gradually becoming broader year by year' with 'the hope that the individuals in the intermediate circles graduate upwards as their experience widens and their discrimination grows.' The inherent danger of this image is that it can lead to the assumption that the eminence of the top marks a natural superiority over the structure beneath. A pyramid can also be a heavily fortified mausoleum for the protection of a pampered corpse.

CENTRES OF EXCELLENCE?

The effect of present cutbacks may well be to emphasize further those areas of practice and study which confirm the established and selective traditions of art, since it can be argued that these embody excellence and confer a cultural kudos on the institution or on the nation. The common arguments in favour of the notion of academic and professional 'centres of excellence' are propounded not only to justify increases in public investment and to prove the rigour of assessment within the arts, but also to promote those areas which can most readily be defended as prominent examples of how public funds secure the idea of Britain as a cultured, civilizing nation. To close down the National Theatre would be viewed as an outrage even though the funds thereby made available could advance work in Theatre-in-Education and community theatre which could bring greater long-term benefit to our society. Such a priority is politically, though not necessarily socially, inconceivable. Experiment and innovation in the arts, which do not confine themselves to questions of technique but seek to re-define the relationship between art and society, are constantly viewed with mistrust, disquiet and a limited degree of toleration. Whether it be the emergence of performance art in the early 1970s or of theatre companies committed to work which provokes argument and debate about social and political issues for audiences not traditionally seen as 'theatre-going', the standard accusation is that these developments demand support from the establishment in order to attack it.

Developments across the arts during the 1970s demanded such an extensive re-appraisal of the relationship between art and society that by 1976 the then chairman of the Arts Council, Lord Gibson, felt compelled to write that,

> 'there is, however, a new creed emerging to which we are totally opposed. This is the belief that because standards have been set by the traditional arts and because those arts are little enjoyed by the broad mass of people, the concept of quality is "irrelevant". The term cultural democracy has been invoked by those who think this way to describe a policy which rejects discrimination between good and bad and cherishes a notion that there is a "cultural dynamism" in the people which will emerge if only they can be liberated from the

> cultural values hitherto accepted by an élite and from what one European "cultural expert" has recently called "the cultural colonialism of the middle classes".
>
> 'This demagogic doctrine insults the very people it is supposed to help.' (ACGB 1976)

In this attack Lord Gibson subtly conflated two distinct issues then under debate. The first is that, in determining priorities for the available resources, the demands of emerging arts activities, which did not conform to traditional patterns or expectations, did not receive enough support to realize their potential. The second is that in evaluating new work or areas or activities the criteria being employed by the arts establishment were intrinsically hostile since they were evolved from received notions of artistic worth based on innappropriate precedents. To judge a processional street sculpture created by the Welfare State performance group in Burnley by the aims of repertory theatre, a string quartet or the Tate Gallery was to miss the point of the event altogether. This passage, with its drum-beat repetitions of the word 'cultural', does, however, highlight a number of considerations which affect both the arts and higher education and their responsibility to the community as a whole — the determining of standards, the minority control and appeal of the traditional arts, the dynamics of cultural development and class. Lord Gibson recognized that the arts were being drawn into the complex philosophical and political confrontation in which higher education was also involved — between those who wish to see a leading role for a cultured élite and those who wish to extend participation as widely as possible so that present patterns, based on past oppression and exploitation, can be challenged, and the resources made available for people to begin to construct a new totality of culture.

On the one hand culture is seen as the sum of those artistic statements which have been authenticated as signal achievements in their own time and of continuing import for all ages, along with the means by which these achievements can be disseminated and built upon; on the other hand the arts are seen as only partial manifestations of the different modes of presentation developed within society to express its sense of well being, its strivings and its contradictions. 'Culture' embraces all of these modes, including those which are emergent or oppositional.

> 'There are also in any complex stratified society several cultures. The major forms of these are class cultures, and sub-cultures can be conceptualised as sub-sets of these larger cultural configurations. Sub-cultures share elements of the larger class culture (sometimes called the parent culture) but are also distinct from it. ... Sub-cultures, by their very existence, suggest that there are alternative forms of cultural expression which reflect a cultural plurality in a culture which seems on superficial examination to dominate the

members of a society.' (Brake 1980)

DEEPER DIVISIONS OF INTENT

Behind Lord Gibson's observations runs a thread of fear which has been most notoriously expressed in T.S. Eliot's belief that

> 'we know, whether education can foster and improve culture or not, it can surely adulterate and degrade it. For there is no doubt that in our headlong rush to educate everybody, we are lowering our standards, and more and more abandoning the study of those subjects by which the essentials of our culture — of that part of it which is transmissable by education — are transmitted; destroying our ancient edifices to make ready the ground upon which the barbarian nomads of the future will encamp in their mechanised caravans.' (Eliot 1961)

Whilst Eliot's tone of scabrous contempt would be deplored there is much within the structure of the thinking in both the arts and in higher education which resists the patterns of expansion over the past decades, whether in response to the 'Robbins' principle' in higher education or to the continuing diversity of arts activities. This is because of the supposed erosion of standards that it has entailed.

The social intentions pervading Eliot's philosophy of culture are succinctly summarized by Su Braden in her extensive study of community artists. She points out that

> 'an art which assumes the existence of absolute standards of excellence becomes the judicial province of a small minority — a situation which leaves those to whom such standards seem irrelevant implicitly without forms of artistic expression recognisable by those who set such standards. In Britain today the acceptance by art funders, critics, administrators and many artists of one standard of excellence for all art seems to me to stifle effectively the development of artistic expression which those standards cannot embrace and to leave the establishment forms of art in a state of suspended animation, isolated from any real possibility of change in direction or emphasis.' (Braden 1978)

Whilst Ms Braden's critique of institutionalized bias in the promotion of the arts does not specifically include higher education, the correspondence of interests which has grown up between professional and academic practices over the past decades and which has been a corner stone of this pattern of development makes the criticism pertinent. In its selection of examples, precedents and values higher education plays an authenticating role in the arts.

The achievement of Schoenberg and his pupils Berg and Webern in reshaping the language of music in the twentieth century has rightly achieved

recognition both in performance and in the teaching of composition. The career of his equally gifted pupil, Hanns Eisler, however, has failed to win the attention it intrinsically deserves as an example of an artist's fundamental re-assessment of the relationship between his art and the society in which he works. Whilst many drama courses deal with the work of contemporary playwrights, greater attention is given to those who confirm existing notions of the well-written play and of theatre than to the important innovatory work of a writer like John McGrath. Neither Eisler's nor McGrath's work can be approached without tackling the issue of the social context in which they chose to create. In both cases they repudiated the introspective, experimental coteries in which they were beginning to excel in order to involve themselves through their art with the struggles of working people. In contrast, drama schools concentrate their efforts on preparing students to meet the extensive technical and interpretative demands of a variety of media — stage, television, radio, film. Their success in this was forcefully defended in *Going on the Stage*:

> 'genius in acting, like any other of the performing arts, can only flower in a substantial body of professional expertise, self-confidence and technique — and it is these ingredients, less spectacular but no less vital, which are provided by training. ... As the whole drift of the theatre is towards greater professionalism the drama schools play an increasingly important role in supplying the regional theatre, theatre-in-education and television with a steady stream of technically competent actors who make up the majority of casts in individual companies and productions.' (Gulbenkian 1975)

This argument is challenged by a drama school student:

> 'Is a drama school responsible for opening up ideas creatively and intellectually, or are the students part of a processed product, which at the end is a saleable commercial product? The ideology of theatre which is perpetuated at my school is one of self interest, competitiveness, strong ambition and drive to succeed — the £s and pence of success — the subtle and subjective indoctrination of what is defined as "good" theatre.' (Letter in *Platform* 3, 1981)

It is through the designation of objectives, involving choice of precedents, the application of skills and the identification of desirable end-results, that higher education most vividly defines its own sense of community responsibility. The acquisition of technical skills in the performing arts is no less susceptible to social biases than the aesthetic and political structures developed around the explication of literary texts. In the chairman's introduction to *Training Musicians* there is an honest admission that

> 'our concern here in this Report is with the discovery and nurturing of musical talent amongst those children from whom the musicians who train to be professional musicians will be drawn.' (Gulbenkian 1978)

The role of education in determining the upwards graduation of carefully selected individuals ensures the continuous re-invigoration of the musical establishment. This assumes not only that the role of higher education is the enhancement of proven ability towards pre-determined objectives but also that the resources available are best used to further the achievements of the select few. Whilst higher education can rightly claim to be on the receiving end of primary and secondary education and of aspirations which have been moulded prior to the student's acceptance for advanced courses, it inevitably plays a major role in shaping these aspirations, by determining the nature of the qualifications which facilitate access and by designating the purposes to which available resources are applied. In his paper presented to the SRHE conference on biases in higher education Bill Williamson analyses the functioning of higher education, arguing that it plays

> 'a decisive role in structuring demand for places and that many aspects of the social inequalities which are traceable in the decision making of school pupils have their roots in higher education itself and in the logic of the relationship between higher education and society.' (Warren Piper 1981)

In the immensely valuable report *The Arts in Schools*, recently published by the Gulbenkian Foundation, the tendency for more and more teachers in schools to turn to 'the examination system to legitimise what they are doing in the arts' is deplored since

> 'the level of concern with this in schools is misguided, wasteful and unjustified — socially, educationally and economically. What children and young people urgently need is a varied education which sees the acquisition of knowledge and practical skills as integral parts of personal development. ... Academic values in schools are over-valued when they distract education from the practical world in which young people live and must eventually make their way.' (Gulbenkian 1982)

Inherent in 'the logic of the relationship' between higher education and the arts has been the assumption that it is further developing the abilities, self-confidence and identification of the select few in order that they can progress higher up the pyramid of eminence and success. Those excluded from this upward progression, either by decisions made earlier in the educational system or by structural bias within higher education itself, will have a sense of being dominated by arbitrary and oppressive value

judgements re-inforcing the patterns of unequal opportunity described in the SRHE conference report *Is Higher Education Fair?* (Warren Piper 1981). As a recent leader in *The Times Higher Education Supplement* put it:

> 'we are still profoundly unfamiliar with the idea of higher education for students who are not necessarily going to join a political, social or economic élite, however loosely and democratically defined, or who are not going to follow careers which require highly developed conceptual or technological skills. Such an idea conjures up immediate fears of slipping standards, cafeteria courses and the characteristics of American higher education which are regarded with so much suspicion on this side of the Atlantic.' (*THES* 19.2.82)

THE GROWTH OF COMMUNITY ARTS

It was with similar fears that the Arts Council began to respond to the increasing demands on its resources at the beginning of the 1970s from what became known as community arts. These demands were various but had three characteristics which the Arts Council found great difficulty in reconciling with its evolved administrative and financial patterns of support. Firstly, the context in which many applicants sought to work emphatically rejected orthodox notions of the appropriate placing of the arts within society. The emphasis was on the value of the processes of creation to those involved rather than on the conformity of the eventual artistic production to ideas of measurable excellence, and on enabling people generally excluded from direct patronage to create their own artistic presentations, by providing resources and supportive expertise. This overturned ideas about the relative importance of professional and amateur artists and sought to re-integrate the arts within the community — whether defined in terms of geography, class or a community of interests — rather than segregate them by funding the development of a professional élite. Secondly, many of the projects which had been proposed incorporated a number of different artistic activities which were treated as separate and distinct within the Arts Council's departmental structure. Thirdly, they challenged the Arts Council's precept that the purpose of subsidy for the arts was — in its own memorable phrase — helping to put 'bums on seats'. The value of these activities could not be judged in terms of box office appeal. The aim was to enable more people to discover and explore the importance of active involvement in the arts for their own lives. The arts were viewed as tools for people to use rather than as artefacts to be admired. Artists working within the community should stimulate the participation of people by supporting their efforts to devise expressions of their social identity, not by providing hand-me-down solutions derived from past practices, however expressive and resilient they might be. Experimentation not prescription was of the essence.

Inevitably the response to these new demands, which confused Arts Council categorizations, was a working party. This was set up in November

1973 to consider the future role of the Arts Council in relation to community arts. In its report published in June 1974 it cautiously recommended that the Council should set aside a small sum to support these activities for an initial period of two years, during which time progress could be monitored. Even before the subsequent evaluation working group was set up in 1976 it became clear that a thorough re-assessment of the principles guiding the use of arts subsidy in the light of these new demands was to be avoided. Ways were being sought to disentangle the arts establishment from a direct confrontation over issues of policy arising out of a limiting interpretation of its charter. Lord Redcliffe-Maud's inquiry had already proposed that

> 'it seems best for the Arts Council to devolve support of the community artist to regional arts associations when the experimental two years are over, and for the associations to encourage increasing support for community arts by local government.' (Redcliffe-Maud 1976)

This pre-empted the conclusions of the evaluation working group that

> 'the recreation of a sense of community, a sense of belonging, of communication and consultation, of self confidence and of achievement, may well spring from the skilled development of arts-based activity within a community. We are convinced that the Council in continuing its support of the practice of community arts will not only be contributing to the development of art itself but will be making it possible for an ever increasing number of people to experience and appreciate some form of artistic expression, leading as a result to the enrichment of their lives. Such people have not hitherto been the concern of the Arts Council. The experiment has shown a way to find them. It would be tragic in our view if they were now lost.' (ACGB 1977)

The importance of these developments for the growth of the arts within our society is further underlined by Su Braden in arguing that

> 'concern for the separation of art and artists from the rest of society, expressed by a growing concentration on new ways of putting art and artists back into social contexts, may be seen as the stamp of this decade. In the course of this movement, the language of art itself is being re-examined and the sterility of many art forms, so eagerly bought, sold and promoted during this century is being exposed.' (Braden 1978)

The radical implication of this re-examination is that artists should not see themselves above all as upholders of cherished traditions on behalf of the community but should respond to attempts within different parts of our

society to develop new forms of cultural expression. This means ensuring that resources are made available in a more open fashion. In its report on the arts the TUC Working Party pointed out that

> 'the cultural aspirations of working people have been neglected, they are not dead.' (TUC 1976)

It also argued for a new policy aimed at promoting a wider interest in and a broader base for arts activities. Opposition to this policy could undoubtedly be expected from

> 'those in the "Arts World" who are quite content for cultural activities to continue as the preserve of the few.' (ibid.)

But

> 'their influence and the complacent attitudes which are part and parcel of it must be resisted.' (ibid.)

TOWARDS A PLURALIST SOCIETY

The need for a new pluralist approach in the arts is most persuasively argued by Naseem Khan in her pioneering study of the art of ethnic minorities in Britain. She states:

> 'although developments only come from a sure traditional base, the object should not be to preserve that alone. Since cultural expressions spring out of social conditions, they should change with conditions, otherwise merely the effect is preserved without the cause.' (Khan 1976)

Throughout her study Ms Khan provides evidence not only of the vitality of culture among ethnic minorities but also of why the initial expectation within British society that such groups would seek to become assimilated was not only wrong but undesirable. This was based on the false assumption of a homogeneous, indigenous culture. But many of these minorities, whether Ukrainian, Welsh or Indian, saw culture as an important weapon in affirming their identity and rights within our multi-racial and culturally diverse society (see also Verma and Ashworth in World Yearbook of Education 1981). The assumption that assimilation should happen was further proof that the British were intolerant of the contributions that immigrants and their families could make in changing society and extending British culture. Resistance to this assumption was necessary, not only because of its rejection of the importance of different historical cultures but also because it implied that minorities should view themselves as subordinate and inferior, not as partners with an equal stake in the future of the nation.

In his study of culture, ethnicity and education for the World Yearbook of Education 1981, J.J. Smolicz analyses this tendency of the ethnic group which holds the dominant position — either through numbers, early settlement or impact upon the main political and economic institutions — both to deny equal access and recognition to less powerful ethnic groups and to view problems which arise out of this policy as attributable to the minority rather than to the dominant group. He points out that

> 'in societies where there is one distinct majority group and a number of minority ethnic groups, there have been attempts to relegate ethnic cultures to sub-sets of the culture of the majority. It must be recognized, however, that ethnic minority cultures have their own independent historical continuity, and although they may interact with other cultures in a plural society, this does not make them a mere facet of the dominant group's tradition.' (World Yearbook of Education 1981)

The issue in a multi-racial society is not how to force minorities to conform to the expectations of the majority but how to change the expectations and perspectives of the majority to embrace the new social reality. Recognition of this has slowly emerged within governmental and educational circles over the past decade. The need for the dominant group to come to an understanding of the integrity and validity of differing 'home' cultures is argued in the Bullock Report, *A Language for Life:*

> 'The teacher's ignorance of Creole, and perhaps his traditional attitudes to non-standard forms of English, will tend to make him dismiss Creole features in the West Indian child's speech as incorrect or 'sloppy' English. ... In assisting children to master Standard English, which in effect is the language of school, they should do so without making children feel marked out by the form of language they bring with them and to which they revert outside class. A positive attitude to West Indian dialect — as to West Indian culture — would help teachers and children alike in multi-racial city schools.' (Bullock 1974)

The interim report of the Rampton Enquiry goes further, in recommending that

> 'the curriculum in all schools should reflect the fact that Britain is, to quote our terms of reference, "a society which is both multi-racial and culturally diverse". In other words all schools should have a "multi-cultural" curriculum.' (Rampton 1981)

Were this recommendation to be implemented throughout primary and

secondary schooling the implications for higher education, particularly in the arts, would be extensive. The dominance of white, Euro-American traditions would be challenged and new areas of study and practice would need to be fully incorporated within course programmes to reflect society's new realism and to ensure that the evolving cultures of ethnic minorities are properly represented as an integral aspect of our cultural life. Here a distinction needs to be drawn between those ethnic groups such as the Chinese, Pakistanis or Poles who can continue to relate to still developing and distinct ancestral cultures, evolving their traditional art forms within the context of the new bi-cultural motherland, and those whose history as a people allows them no such choice.

The dramatic events of last Summer forced a belated admission of how bitterly the black community in Britain resented and would resist the continuing imposition of inferior social status after centuries of enslavement, oppression and deprivation by the 'superior' white race. Earlier social and educational attitudes assumed that black settlers would learn to embrace the prevailing modes which had stood the test of centuries and had been experienced as the ideal pattern of civilization in the previous homelands. Whilst first generation settlers were often prepared to disown their traditional cultures and native patois, the experience of settlement had not been of welcome but of further rejection. This has re-emphasized the innate racism of 'the motherland'. In *A Savage Culture* Remi Kapo chronicles a history of bitter disillusion with the dreamed-of opportunities which attracted settlers here in the first place and a growing awakening to the stark fact of racial prejudice which permeates society. He asserts:

> 'racism is moral in a racist country. At the very least, Britain's new settlers refused to accept the Britannic truth. For if you cannot refuse, you cannot control your past, present or future. Making us cognizant of the fact that blacks and Asians living in Britain have always lived and continue to live inside a white fabrication of reality.' (Kapo 1981)

The refusal to accept racism has led to an intensified opposition within the black community to the idea of assimilation, since that would be a denial of their history as a people. The 'conscious adoption of Creole by black youth' (Brake 1980), for example, has arisen out of a determination not to forget the past history of slavery, colonial rule and ultimate disillusion but to search back through the history of black peoples in the West Indies and in Africa to establish a bedrock on which to build a new, proud identity which claims its place as of right. This necessarily entails constructing alternative forms of culture in opposition to those belonging to the dominant and oppressive ethnic majority. Whether in music, dance, poetry, visual arts or theatre the black community has recognized the crucial role that the arts can play in heightening the community's self-awareness and in counteracting the persistent social and political hostilities it experiences.

'Cultural dynamism' of the kind whose existence Lord Gibson doubts has become increasingly manifest in the black community as an important part of its own response to the catastrophic containment it has experienced. There is now extensive evidence of under-achievement among black school children, with the result that proportionally fewer black people gain access to higher education than ought to be the case. Even if more black people were able to gain access to arts courses, programmes of study have yet to concede their right to explore alternative forms of artistic activity to those prescribed by the dominant culture. Career opportunities within the mainstream of the arts are still severely limited since — in the case of theatre — the vast bulk of plays do not reflect a contemporary multi-racial society but a world in which the relationship of white to black is that of master and slave (see, in particular, *Platform* 3, 1981).

The arts cannot single-handedly transform social attitudes or unilaterally change legislation governing higher education in this country, but they can review their present patterns of provision and philosophy to ensure that, wherever possible, they support the whole range of artistic endeavours within our society. In 1980 the CNAA and the CRE issued a pamphlet reminding institutions of the obligations under existing Race Relations legislation and concluding:

> 'racial discrimination and prejudice affect the lives of ethnic minorities in a number of ways and it should not be assumed that the educational field is wholly free from conscious or unconscious racial and cultural bias. Institutions need to be alert to the possibility and to keep their curricula and teaching methods under review to ensure that no avoidable bias enters into the teaching or assessment of students.' (CNAA/CRE 1980)

The case for and against a policy of 'positive discrimination' or 'affirmative action' based on current practices in the USA has yet to be argued out (but see Little and Robbins in Warren Piper 1981). But were such a policy to be introduced the corollary would be that comparable affirmative action would be needed either to extend career opportunities in the existing professional structures or to provide additional funding for the new ventures which emerge. The Department of the Environment Stage II report on leisure provision, in urging the case for a non-discriminatory, pluralist approach, points to 'the wish to avoid the build-up of separate ghetto or antagonistic sub-cultures — with the spectre of Northern Ireland fresh in many people's minds' (DoE 1981).

FUTURE ACTIONS

A substantial body of knowledge and methodologies has been developed within the arts to underpin their role as custodians of past cultural achievements. As yet, little thought or energy has been devoted to the much

more difficult, though crucial task of examining how creative activity within the community at large can be supported and fostered. If higher education courses in the arts remain content to concentrate on serving limited cultural values and career aspirations, they will continue to perpetuate the division evident in society between the few considered capable of exercising authority over the arts and the many viewed, at best, as potential audience or amateur enthusiasts. In doing so they will be denying the centrality of the acquisition of culture as a right and as a necessity for the growth of a truly democratic and pluralist society. If we accept that culture — like power or wealth — is to be concentrated in the hands of the few, we accept that the arts will necessarily become an arena of contention and struggle. We may choose to postpone consideration of this until such time as it is forced on us; or we can begin now on a radical re-thinking of our objectives and our practices in the light of current and potential contradictions.

The two issues which dominate immediate discussions are resources and pedagogy: what we have and how it is used; what we intend and how we achieve it.

The range of equipment, expertise and buildings which has been accumulated throughout higher education for the benefit of the arts has been justified primarily on the grounds of the necessity to ensure appropriate standards in the tuition of students — good acoustics and instruments as essential for training musicians; reliable cameras and good lighting and sound systems for those studying film or television; informed and adequate tutorial availability for all students in the arts, etc. The case for proper resources has been argued time and again in institutions throughout the country, often in the face of bitter resentment and incomprehension. However, as with most resources within higher education, the uses these are put to are limited by the length of the academic year. Of course staff will often use the remaining time to pursue their own practices and research and be prepared to give advice to all kinds of individuals and organizations whenever asked. Yet buildings still stand empty and equipment is unused which could be of enormous benefit to artistic activities within the community — if it were known about and were accessible. Problems of administration, maintenance and replacement would need resolving but would not be insuperable if institutions of higher education were prepared to spend time developing links with local, regional and national organizations. Regional and local authority arts associations, in particular, might well facilitate not only the management solutions but also the bridge between the institutions and the range of community activities which could be helped. Whilst many institutions are developing programmes in, for example, management studies, computer sciences and continuing education, aimed at reaching out into the community in response to identified needs, the arts have yet to consider a concerted programme in this area. The amateur theatre movement is rarely considered worthy of attention within higher education, yet it has a reality and a potential which should be encouraged

wherever possible. The initial steps which could be taken are small but would open up discussions and lead to identifying ways in which activities which have received negligible support and understanding in the past might best be helped. The most important resource within the arts is people — practitioners and students. The chief responsibility we have to the community is to ensure that those who benefit from present patterns of provision are made aware of the contemporary cultural context and of the conflicting issues involved in defining the role of the arts within society. Most arts courses programme students to confront important examples of past artistic achievement in order to identify an authenticating tradition — as in the case of the History of Art and Design in art and design colleges — but few, as yet, present students with an analysis of the contemporary cultural context in order to provoke them into questioning their own motives and values. This is partly because of the diehard academic tradition which refuses to recognize that living artists are as worthy of consideration as the dead artists who can be neatly summarized and packaged without fear of contradiction, and partly because to establish contemporary relevance as a cornerstone of higher education in the arts implies a thorough-going analysis of existing curricula and educational and social objectives presently in force. A few courses, such as the ones at Dartington and Rose Bruford College, have begun to consider the educational and artistic implication of preparing students to work as enablers and animators within the community but most remain content to describe the students' position in the pyramid of attainment leaving them to stumble on new questions and perceptions haphazardly and without support. By making students systematically aware of the many, conflicting issues involved, higher education would enable students to determine their own contribution in a more informed and questioning manner, thereby encouraging a greater perception of their own responsibility to the community.

NOTE

1 Those institutions and courses which survive the current onslaught are likely to face a practical consequence of the policies of enforced exclusion underpinning current financial decisions. They will probably be able to select from a greater number of applicants in determining who will be afforded the opportunity of higher education. However slow and limited the enlargement of the participating minority has been, the process has been continuous and progressive. The sudden and drastic exclusion of even more people could well lead to a marked retrenchment of attitudes out of self-protection or deep-rooted bias.

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3

WHERE ARE THE ARTS BEST TAUGHT?

by John Allen

INTRODUCTION

The question of where the arts are best taught — in university, polytechnic, college of further or higher education, or vocational training establishment — is not easy to answer. The problem is more fairly posed in terms of the *capacity* of the various establishments for teaching the arts. I have, you see, this tiresome conviction that it is the first responsibility of education to help every child to discover his or her interests and talents and then to exploit this potential to the full. Experience has led me to believe that there is a potential capability in many human beings far beyond anything of which we are yet aware. An extension of this belief suggests that a healthy and lively society depends on a living culture, and this in turn implies the supreme importance of a constant flow of original creative work in all the arts and sciences. One cannot teach the arts in the sense that one can teach a language or arithmetic. Some pedagogues may claim to be able to teach playwrighting or choreography and many painters have acknowledged the help of their 'masters'; but in these cases the relationship between teacher and student is quite different from that between a classroom teacher and his pupils. In some arts such as musical composition, and especially in the performing arts, a variety of skills have to be acquired; but there is a very great deal more to teaching dancing and acting than the daily technique class. John Blacking (see Chapter 1) has argued, with many others, that the arts constitute universal human languages: means of understanding human experience and of transmitting that understanding in a variety of forms.

It follows that they are, or should be, at the disposal of everyone. It is thus important to see a single continuity of development from the artistic achievements of a child to those of a professional artist. The spectrum may be immense but there is no point at which a difference in degree becomes a difference in kind. The process is often referred to as the demystification of art.[1] It is to reverse the concept that was established by Michelangelo. Art is no longer the prerogative of a few geniuses toiling up Parnassus with all those anxious to exploit the artefact waiting to receive them at the top; but in suggesting that every man is his own artist one is in no way denigrating or denying the importance of nurturing outstanding talent. It is simply that talent must not be treated as a cloistered virtue.

THE ARTS AND THE LIVING CULTURE

When in the 1960s I had the privilege of visiting a large number of schools

and courses for teachers it became clear that human beings — for age and sex have nothing to do with it — are capable of infinitely greater artistic achievements than they/we are usually given credit for. I am not speaking of exceptionally gifted children or of teachers who are professional artists on the side, but of ordinary children from Yorkshire mining towns, Oxfordshire villages, down-town Bristol, and isolated communities in Northumberland, children who having been encouraged to inquire, observe, record and invent across the whole field of the curriculum showed not only creative potential but a prodigious capacity for artistic and, I must add, scientific and mathematical achievement.

The experience was repeated on a number of courses when teachers, having been encouraged to write, compose, paint, act, dance and play an instrument, would dither about for a few days in bewilderment and scepticism, and then produce an astonishing succession of musical, choreographic, artistic and dramatic performances. The present debate is therefore not a narrowly academic exercise but a vital element in a living culture, and of importance far beyond the field of education.

PROCESS AND PRODUCT

I emphasize this point because it introduces a most difficult problem, and one that is highly relevant to this discussion: that is the relationship between original creative work and the study of history, of the classical masters, of the great tradition. Whatever side one takes in this controversy I think it advisable that we should consider the whole process of artistic creation, both the process of creating a work of art, and the nature of the final artefact. We should, I think, reject absolutely Charles Lamb's insidious proposal that a play can be as well studied in an armchair as in a theatre, or better. Though this was largely the result of his sheer dislike of the discomfort of going to the theatre. One can only consider so important a matter as education in and for the arts in terms of the demanding nature of the arts themselves, whether or not one likes visiting the theatre, the picture gallery or the concert hall.

One final point. Part of the whole process of studying an art in its most contemporary and living form is to consider the history of that art, its changing technical forms, its sociology: everything that helps an understanding of the evolution of that art, and of its nature and place in society.

One is inclined to forget that the whole proposal concerning the importance of the arts in a social democracy, which has been admirably summed up in the Gulbenkian Foundation's *The Arts in Schools* (1982) is a new concept and therefore calls urgently for debate. There have been historical periods such as the eighteenth century when the arts were obliged to subscribe to certain fairly clearly defined rules. Goethe laid down his Rules for Actors with great precision. And the rules involved prohibitions: in music there were certain harmonies, in dance certain movements, in acting certain gestures which were forbidden. Artists and

audiences lived in the circumscribed world, but they knew where they were. Today we do not. The trouble lies not only with the artists, some of whom speak with so personal a voice that only a minority can understand, but in the concept that when every man is his own artist, speaking his own language, there is a Tower of Babel with a multitude of attitudes, theories and concepts that fly in the face of popular appreciation. Art cannot even be assessed in terms of the final product. There are those that consider process to be more important than product — which leaves the audience struggling. Drama is no longer a matter of kings and heroes and ancient myths; it is not even concerned with the tragedies and comedies of daily life; in its educational context it is a matter of social adjustment, decision making and the stimulation of various areas of human sensibility.

An unfortunate result of the emphasis on process is that it has sometimes led to a rejection of performance or ultimate achievement as having something to do with an élitist attitude towards art. This in turn is related, in a disparaging sense, to the domination of bourgeois cultural values. But if the artist, whoever he may be, is discouraged from projecting his ideas, his vision, his concept as accurately as possible, he cannot be blamed for descending into mediocrity, unclarity or gobbledegook. The result will be a kind of misconceived egalitarianism which may be justifiable politically but would be disastrous artistically; for it is the unique prescience of the artist, speaking in his own particular 'language', that the debate is all about. That this uniqueness is exploited by art-dealers, impresarios and all the other jackals of an acquisitive society must not divert us from a proper concept of excellence and a valid and sensible relationship of art to society.

THE UNIVERSITIES

A first degree in the arts is traditionally awarded largely on the basis of a student's capacity to exploit certain cognitive skills. He is required to be able to think and to express his thoughts on paper; his thinking must be analytical and his reference historical; his material largely derived from inherited culture which he subjects to close critical analysis involving scrutiny of form, construction, subject-matter, thought, imagery, symbol, prosody, tone-colour, dynamics and much else according to the art that is involved; all of which is subsumed under that terrifying term 'academic rigour'. So far so good. The historical analytical emphasis is both inevitable and proper.

But some people suggest that it is also limited. If so, in terms of what? What is the purpose of a first degree? It was constantly emphasized at the SRHE Leverhulme seminar that universities should not be concerned with vocational training: the undergraduate is not expected to earn his living by practising the subject he has spent three years studying at the university.

First of all, to put the record straight, he does. It is reckoned by the Standing Conference of University Drama Departments, for example, that

some 40 per cent of all drama graduates enter the professional theatre in one capacity or another. This suggests that their university education does not preclude them from a professional career and may even provide them with qualities lacking in students from the vocational schools. But is that enough? One detects a certain tension between the determination of staff and students to move into creative activities, and academic constraints which seek to limit the syllabus to traditional areas of study.

The heart of the debate can be seen in the attitude of university authorities towards original creative work. Generally speaking the student must limit his originality to clarity of analysis and the perceptiveness of his criticisms. He must have an historical perspective and the ability to demonstrate his overall grasp of the subject, focusing his answers on the questions asked, not using them as an opportunity to expatiate on original views he may hold. Creative work in the art form itself is not generally considered to be a proper element in a university degree. A suggested reason for this is that the ability to create is a gift and its recognition would therefore be unfair on those students not so endowed: further, that a degree tests the capacity *to think*. This attitude was enunciated some years ago, for example, by no less an authority than Neville Coghill (1952) who rejected drama as a single honours subject because of its 'discontinuous nature'.[2]

With so much emphasis on 'thought' it is worth considering what is meant by the word. Dictionary definitions ('faculty of reason', 'sober reflection', for example') are not very helpful. *The Arts in Schools* includes some interesting observations on the subject. Thinking, it is argued, can take forms other than the deductive, rationalizing cerebral process with which the word is usually associated. And this is really self-evident. A useful exercise (in thinking?) might consist in analysing the element and nature of thought, in the conventional sense, that is involved in writing *King Lear,* or in the architecture of Blenheim Palace, the painting of the *The Hay Wain* or the composition of *The Rite of Spring*. Is one justified in suspecting that the quality of thinking in the work of Shakespeare, Vanbrugh, Constable and Stravinsky may be different from that expressed, for example, in a mathematical thesis by Bertrand Russell? My own view is that this is not the case and that the universities are in danger of preserving a cultural attitude that is no longer valid in the contemporary world.

One must repeat: can one properly study an art without an experience of composition in the art? and does this constitute the difference between the critical study of an art and vocational training? The fact is that in studying the arts we are involved with a strange combination of neurological processes for which there is neither adequate understanding nor language.

The recent history of the university drama departments does testify, however, to a constant and determined attempt to find a valid relationship between the many and often conflicting demands of university drama. Within a variety of practical and academic constraints they have made impressive progress and it will be lamentable if the present variety of

provision is limited — by the closure of some departments — while there are still earnest attempts to establish the discipline of the subject.

POLYTECHNICS AND COLLEGES OF HIGHER EDUCATION

The universities are not the only places to offer first degree courses in the arts. Polytechnics and colleges of higher education offer degree courses sometimes validated by the universities, sometimes by the Council of National Academic Awards. The universities preserve as individual an attitude towards validation as they do towards their own degrees. They do not apply common criteria. CNAA, anxious to preserve the traditional academic rigour associated with university degree courses while at the same time trying to engender the same individual approach, has been at pains to move towards 'partnership in validation'.

Polytechnics have naturally set up degrees reflecting the administrative structure and historical composition of the establishment. They are multi-disciplinary establishments with greater opportunity for varied relationships between the different faculties than usually exists in universities. At the same time a residual staff from a former teacher-training college, more highly qualified, for the most part, in educational procedures than in professional experience or academic study, have on the whole rejected single subject degrees in favour of some amalgam of the performing arts. Although some of these degrees have tended to suffer from a certain diversity of purpose, they have certainly brought fresh air into the whole field of first degrees. While it would, of course, be wholly improper to suggest that universities have been influenced by the progressive policies of CNAA, it is nonetheless clear that a far more flexible spirit in the structure of degrees is abroad and that rigid academicism is losing ground on all sides.

It is as difficult and dangerous to generalize about the polytechnics and colleges of higher education as about the universities. They are of recent formation and enjoy the privilege of creating new structures for the courses they offer based often on a multi-disciplinary approach. One of their most striking innovations has been the appointment in a variety of subject areas of professional artists who, contrary to certain expectations, have shown remarkable ability to adapt themselves to educational environments and have brought professional discipline into direct relationship with academic rigour.

More than this, they have introduced elements of original creative work into degree syllabuses, even in such areas as painting and the fine arts in which universities have been particularly reticent. It is to be hoped, however, that the polytechnics, in winning credit for their enterprise in creating new degrees, and CNAA in validating them, will not put themselves in a position where they can be accused of diffusion through proliferation. Academic standards on the one hand, and vocational standards on the other are values which we know and respect; and one begins to support the argument that the rigour demanded by both provides a basis for a closer collaboration

than has yet been realized. Even so, the credit for innovation does not lie wholly with the CNAA and the polytechnics when one university has committed itself to support for a first degree in dance in which the practical and professional component is paramount.[4]

THE TRAINING OF TEACHERS

It is interesting and a little discouraging to note that a degree rather than professional experience in the practice of an art is still the principal qualification for a teacher. Nevertheless we should rid ourselves of the ridiculous proposition, attributed to Bernard Shaw, that 'those that can do, those that can't teach'. Effective teaching requires a considerable variety of abilities irrespective of the subject being taught. One of the greatest difficulties facing the former colleges of education was the relationship between these 'professional' skills and the subject of the teaching. As the teaching profession becomes a wholly graduate one, and an increasing proportion of graduates become teachers, the content of the degrees that provide the necessary qualification becomes a matter of considerable importance. My own view is that a successful teacher of the arts does not need to have been an artist of great accomplishment as long as he has had practical experience of the art he or she is teaching and has given thought to the relationship between teaching skills and the basic discipline and demands of the art.

The need for personal experience is particularly important in the performing arts, which must be distinguished in this respect from literature and the visual arts. For the complex relationship between performer and public, not to mention the role of such an important but undefinable middleman as the director, stands between the text of the play and its final realization in performance. Arguably, it is the living act of communication between performer and public that lies at the heart of artistic creation; and if any educational syllabus does not contain this element, it cannot claim to be teaching adequately that particular art. It may be doing other things extremely well, but it is omitting a crucial element in artistic experience.

In this respect the polytechnics and similar establishments are very well placed: their freedom from a constricting academic tradition gives them considerable latitude in the structure of courses and the appointment of staff. It is a matter not only of the existence of related faculties but of the opportunity to draw on their expertise. The study of drama, for example, perhaps the most heterogeneous of the arts, can validly include a study of language, linguistics and literature, of music and dance, of art, architecture and costume, of modes and manners, of sociology and psychology, and much besides. Every degree syllabus will make its own selection according to the objectives of the degree and the available resources.

At the heart of the debate lies the problem of those arts which are almost wholly non-verbal. Although it is in terms of painting that some of the most challenging statements have been made for the status of the artist in

society, and no other art has produced a commodity that provides a major form of financial investment, the visual arts have lain traditionally outside the competence of the universities except in the teaching of history. A renewed challenge now comes from dance, which is enjoying the most vigorous expansion of all the arts in contemporary society. It is also the most evanescent of the arts, leaving little evidence by which it may be subsequently evaluated. So much is this the case that our sole knowledge of the exact nature of dance until recent times is based on the most careful reconstruction from frequently unreliable resources and so is subject to academic suspicion and professional prejudices. A certain amount of history, criticism and theory exists and there are works in plenty on the history and sociology of dance with valuable supportive material on the relationship of dance to music and drama. But the study of critical and historical material does not constitute the experience of dance itself. Is dance then to be offered as a subject for study at degree level on the basis of such historical and theoretical documentation as does exist, or excluded because the main element of dance, dancing itself, has no adequate basis for critical analysis?

In answering the question one must refer again to the question of non-verbal intelligence. To repeat: it is difficult to suppose that anyone can listen to a major symphonic work or consider a canvas by a great painter without recognizing the enormous amount of 'intelligence' that went into its conception, its structuring, its ordering. This is abundantly clear when one reads the *Journals* of a painter like Delacroix,[5] who had a particular gift for analysing the creative process and who clarifies some of the cognitive elements that are involved in a process which far too many people consider to be largely intuitive. If the reason that *Paradise Lost* is more frequently studied at degree level than *The Rite of Spring* (in no matter whose choreography) is simply that the former is more susceptible to traditional analytical methods, one can only draw the conclusion that universities are as limited in their outlook as they are sometimes suspected of being. The situation is improving, but we still have a long way to go before there is full acceptance of all the arts in all their complexities across the whole field of higher education.

There is another respect in which the art of dance offers a particular challenge to traditional views on the proper area of a degree. Dancing is that art which, even more than the art of the singer and the instrumentalist, uses the body as the instrument of the artist. The dancer puts in many hours of work a day on exercises which can be only too easily dismissed as skills. Even the less physically demanding profession of the actor requires that an actor in training spends at least one-and-a-half hours a day working on his voice and a similar amount of time on his body. And this is simply to create the instrument before the artist plays on it. One may question whether any degree course as at present constituted could afford that amount of time or the necessary facilities for such concentration of study. This is therefore the

place to consider the role of the specialist or vocational schools.

SPECIALIST AND VOCATIONAL SCHOOLS

The Department of Education and Science has made a distinction between education and training. To qualify for 'recognition' vocational schools had to offer a curriculum and facilities broad enough to compare generally with the former colleges of further education. The DES has now shed this responsibility and the gap has been partially filled by the accreditation procedures of the Councils of Dance and Drama Education and Training. Yet, in terms of this chapter, the distinction between education and training is an artificial one. Training is not distinct from, but a basic part of, the education of the artist; and if the vocational schools do pay too much attention to the former — and that is probably true of most schools of dance — universities and polytechnics do not always face their students with the stern realities of artistic discipline.

Nevertheless the whole question of the education and training of an artist is usually answered empirically rather than on the basis of a carefully constructed programme. Much thought is required, for example, to establish the real nature of the relationship between what are all too often polarized areas of practical and academic activities. One might be forgiven for supposing from the manner in which many people talk, that the brain functions independently of the body. I can only echo the words of a French academic to whom I was once rash enough to make the suggestion: 'Il faut brûler Descartes'. That is why I believe that the highest possible form of academic study, with all the critical and historical apparatus available, could well be the role, for example, of Cleopatra (in Shakespeare's play) or Princess Aurora (in Petipa's ballet) in the context of actual performance. For I suspect that there is a kind of chain of being that leads from the text, to the understanding of the brain, to the capacity of the vocal organs to speak that text appropriately, to the musculature of the body in incorporating the role, to the particular muscles and organs that produce sound, to the dynamics of speech, to its relationship to breathing, to the prosody of the text, to the significance of accompanying gesture, and so on. And I believe that this chain of being which leads from a neurological upheaval to its expression in one or other of the arts in concrete form exists and should be studied in each appropriate context. I once had the opportunity of asking Alfred Brendel how he studied a piece of music. He made a clear distinction between an intellectual grasp of the whole and the muscular (motor) memory that existed in his fingers, the two elements working in the closest harmony. If there is memory in the muscles of the fingers there is also enormous sensitivity and we have a vivid example of the close correspondence between brain and body in the actual process of artistic creation. I am reminded of my own training as a young (and very poor) actor when an exacting teacher, who had survived the Diaghilev ballet, insisted that no gesture should ever be made without full mental involvement; and of far too many classes at the barre when the

whole outline of pliés, jetés, ronds-de-jambe and ports-de-bras are carried through with blank faces and a kind of long-suffering, mechanical non-involvement. Physical expressiveness cannot be achieved when the mind is not engaged.

This basic relationship between mind and physical forms of expression is often rejected by a further artificial distinction that is made between thought and feeling. There may be such an experience as pure thought but it is not within the province of the artist. But nor is the corollary true that the artist is concerned with the expression of emotion to the exclusion of all thought. I have already referred to the immense intelligence that lies behind any significant work of art. But the suggestion that thought is the enemy of emotion and destructive of the creative process is only valid when the artist simply does not know how to make use of his faculties. This is something he learns in the course of his training and his education. E.M. Forster (1974) has described a part of the creative act as dipping a bucket into the well of one's subconscious. The capacity to think does not preclude the necessity to dream. Both are as much the province of the undergraduate as the vocational student.

Yet there are certain respects in which the education of an artist is wholly different from that of an undergraduate in the arts. The distinction arises from the particular disciplines required for creative work. These are too diverse to be summarized, for in many respects they differ greatly between one art and another as between one individual and another. But there are certain common principles. Creative work imposes a very particular relationship between teacher and student. It makes nonsense of a proscribed number of contact hours. In the performing arts there can be no question of the student selecting the classes or rehearsals he or she is going to attend. Punctuality is obligatory. The student must learn to do his creative work in public, by which I mean in front of his fellows (which is why the presence of visitors is usually discouraged at rehearsals). In all of this there is profit and loss. Against the responsibility that is thrown on the undegraduate to find the best way of using his time and to organize his own methods of study, there is imposed upon the vocational student a sense of rigid discipline out of which there develops that inner discipline which has given rise to the tradition that 'the show must go on'. Even when his material is fatuous there is a profound sense of total commitment in the professional artist.

More important still, it is recognized that the act of artistic creation can be extremely painful. While it would be wholly improper to suggest that the potential poet, composer or painter is subjected to a discrete form of psycho-analysis, he has often to submit himself to a kind of disintegrative process while he sheds some of those prejudices, preconceptions and built-in attitudes that stand between him and the realization of his creative potential. Teacher and student, in a sense, go hand in hand to the heart of the subject. It is a journey of exploration, for with the guidance of the teacher the student must find his 'ancestors'. (Delacroix (op. cit.) is particularly coherent on the

traditional sources of his inspiration.) But he must also find from the past those elements which he has inherited but which it is necessary for him to reject if he is to be free to discover his own originality. Stravinsky describes how he was obliged in this sense to destroy Brahms, for whom he had considerable respect. Thus, in all manner of ways, the potential artist has to discover his baggage, his place in society, his relationship to other artists, his own creative identity, his life style. And from this it can be seen that the teacher of the artist is in a very different category from the lecturer who at ten o'clock sharp on Friday mornings delivers, word for word, the series of lectures on the Romantic poets which he has delivered annually for the past twenty years. And this again is why the real teacher is as rare as the real artist, though far less widely recognized; and it is also why the involvement of established artists, when they are interested in teaching, is so warmly to be applauded.

SOME COMPARISONS

The whole question under discussion is thus too fluid and fraught with uncertainties for us to erect a barrier around the vocational schools and deny a professional career to anyone educated elsewhere. It is hardly surprising that in the field of dance and drama the vocational schools have a better record of employment than other establishments: something would be very wrong if this were not the case. But the very fluidity of a university course may have much to commend it. In spite of the passion with which many professionals invoke the importance of artistic discipline and training, experience suggests that there are students who will find it more in accordance with their own approach to the subject to take the more impersonal attitude offered by a university than the intensive atmosphere of the conservatoire, the very word having connotations with preservative and pickles. One must revert to the question of intelligence and all that goes with it. For it is not a matter of either/or; although there may be an identifiable kind of intelligence that is suitable for a university and another for a vocational school, a majority of students stand midway between the two, and make their choice not as a result of careful consideration of the nature of the various options but on the basis of such practicalities as career guidance, parental pressure, and most of all, perhaps, the availability of mandatory grants.

Glynne Wickham has analysed the difficulties and dangers resulting from lack of a clear declaration of objectives by all those establishments offering arts courses in higher education. While one must applaud an attempt to safeguard the present variety of provision one may question whether the struggle for survival has led to an excessive diffusion of objectives. In opening up the whole subject of degrees in drama, the polytechnics are in danger of confusing the issues. The only sensible answer would seem to be to draw a map of the whole provision for the arts in higher education, including all the kinds of establishments that have been discussed in this

chapter and ignoring that particularly insidious iron curtain of the education world, the so-called binary line.

There are a number of practical implications in these arguments. The arts make particular and insistent demands in terms of time and space. Proper accommodation for the different arts is as important as pen and paper for the writer, light for the artist, space for the dancer, adequate acoustics for the musicians. For the elements of light, space and sound are not merely convenient for an adequate practice of the arts but the very elements of which those arts are compounded. And to these elements one must add that of time. The arts do not submit readily to set lecture periods. Each requires its own timetable laid out according to its own internal disciplines. Administrative imperfections such as contact hours do not operate happily in an area in which staff-student relationships cannot be precisely defined in terms of time. Blackboard and chalk and a linear arrangement of desks are the least promising atmosphere for the study of Shakespeare, Mozart or Michelangelo. One is impressed, therefore, not so much by the actual provision of resources, for when money is scarce a certain skimping is inevitable, but by the recognition by the authorities responsible for providing resources that proper accommodation is not a luxury.

There is a final point to be considered. Considerable attention is now given to the social aspect of the arts. While there are many different attitudes to, and aspects of, the subject, it will be generally agreed that artists are anxious for their work to be read, listened to, looked at, as the case may be. Few artists, whatever they may say in private, are wholly indifferent to public response. In suggesting that the education of the artist requires the acquisition of certain skills, the cultivation of a selective attitude towards the work of past masters, and the discovery of the nature of the artist's own talent, there must be added this supremely difficult subject of his relationship to society, or to his intended public. While it is questionable whether this is an aspect of artistic education that can be taught, it may well be the responsibility of the teacher to open the eyes of the student to the complexity of his society. The implication is that if the student is to view the contemporary world with adequate freshness of vision, he must not be dominated to the point of suffocation by inherited values and traditional masterworks. A certain freedom of selection and rejection must be allowed, an attitude that may be expressed as 'Wagner is fine but not for me'. And one can appreciate the tension that can arise between the need to study the masters, whose quality has been testified by their sheer survival value, and contemporary work of a possibly mediocre kind. This is not to suggest that any one kind of establishment is better placed than another to deal with this complex matter but simply to emphasize yet again the difficulty in answering clearly the question which forms the subject of this chapter. We are therefore left with the anxiety that in structuring any kind of course, whether degree, diploma or three-year training course, we are imposing upon the potential artist that rigidity of form and attitude which in most respects it is essential

for him to avoid, and that perhaps the arts are best taught by independent and dedicated teachers. Yet to fail to include the arts in the curriculum of establishments of further and higher education, whether in the public or the private sector, would be to deny to many young people an opportunity to come to terms, either as audience or artist, with a basic area of human experience. If a nationally acceptable plan is to be achieved, we must all withdraw from our entrenched positions and enter into open debate in the market place.

NOTES

1 See, for example, Finn, Jor (1976) *The Demystification of Culture* Strasbourg: Council of Europe.
2 This argument was exemplified in the celebrated debate on the question of teaching Anglo-Saxon in the English tripos, not because such a study is necessary to an understanding of the English language or to an appreciation of English literature — whether it is either is beside the point — but because it provides a useful discipline and exercise in hard thinking.
3 *The Concise Oxford Dictionary.*
4 The University of Kent at Canterbury has validated a BA in Dance offered by the London School of Contemporary Dance.
5 Wellington, H. (Editor) (1980) *The Journals of Eugène Delacroix* London: Phaidon.

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4

COURSE DESIGNS

by Brian Trowell

INTRODUCTION

To write adequately on course designs for the arts would properly require a year's work by a committee of experts familiar with the theory and practice of each of the arts concerned, as taught in a wide range of institutions, together with one or two experts in curriculum development and educational resource-planning. The writer is simply an academic musician, a historian, with, however, some professional work to his credit, familiar with both the university and the college of music and having some knowledge of the opera stage, BBC radio, and the art of translating opera. I imagine that I have been chosen for this daunting task because (a) there was no time to set up such a committee and it was thought better to invite an arts specialist rather than an educationalist with no direct experience of performing or creative arts; and (b) because music was established as a discipline in higher education long before the other arts and is both more deeply and widely rooted than they are, so that music can perhaps offer them lessons in course design and also in the art of persuading scientists, engineers and classical historians that the practical and creative aspects of an art are valid subjects for academic study. I decided that I must write mainly about music, in order to avoid mistakes and superficiality; but I knew that many points of analogy betwen music and the other arts would leap to the eye of those expert in the latter, and that an ordered discussion, such as indeed ensued at the SRHE Leverhulme seminar, would enable me afterwards to broaden and generalize this contribution. I am grateful for the many excellent and shrewd comments that I have happily pirated in the following pages.

COURSE DESIGNS FOR THE ARTS: GENERAL

Practical arts courses depend, like any other kind of higher education course, on the early judgement, abilities and aspirations of the students applying to join them, on the mature experience, skill and communicative abilities of the teachers who select and teach the students, on the nature and location of the institutions housing them, and on the resources, space and time devoted to the process of education. Some of these factors are discussed in other chapters in this book and I need say little about them here. The institutions are in a state of great uncertainty, with as yet no glimmer of a rational policy emerging; the prognosis for arts courses seems unusually bad, with further cuts in teacher-training predicted at a time when music teaching had been proclaimed as a shortage subject in our schools, and with the

UGC's finger pointed at several arts courses in universities. Since practical subjects are considerably more expensive than more traditional areas of arts study, we may expect many closures and the threat of a severe worsening of the staff-student ratio. The thrust of the 're-shaping' will undoubtedly lead to consolidations and amalgamations into larger units, as with the colleges of education some years ago, and will perhaps accelerate the process of collaboration between specialist colleges and other institutions of higher education. Provided that we are clear about the essential aims and needs of arts education in the different types of institution, certain positive benefits may yet be retrieved from the general diminution of activity that is threatened: mainly, more intelligent co-operation between the historical and practical approaches, and the bringing together and mutual pollination of related arts.

STUDENTS

Practical and creative arts students differ markedly from most other types of student. Rather than choosing their subject, they often feel that their art has chosen them. This can happen remarkably early, certainly in the case of music. Though I was never a phenomenal executant, I was seized at the age of eleven with such a consuming curiosity and excitement about music that I knew I would spend my life exploring it. Here was a world where I could instantly feel mysterious but rock-certain sympathies with the feelings and minds of great composers, long dead, most of them, but to me living and contemporary; a world where I could experience safely the most violent emotions, ordered into apparently significant patterns, and also states of Olympian serenity. I could, it seemed, communicate something of my sensations to others by playing the piano to them, and even compose little pieces with something of myself in them. When a good singer or instrumentalist asked me to play a piano accompaniment, I discovered that we brought to our common music-making qualities of mutual awareness that bordered on the psychic. Ensemble chamber music developed these in an even more complex way. Choral or orchestral performance taught me an image of a creative and harmonious, yet disciplined society, long before I began to think in any systematic way about politics and social morality.

My discovery of music enabled me to survive various childhood traumas and tensions which might have made my life very different, and to resist school pressures which might have developed only a part of my capabilities and turned me into a classical scholar or a modern linguist — specialisms which then offered much more certain prospects of a comfortable career than music did; and I did not come from a well-off family. Since that early time I have also suffered from a musician's life-long occupational hazard of tunes-in-the-head, a perpetual counterpoint to the sounds of daily life, which can make me inattentive and absent-minded (Machiavelli found the composer Heinrich Isaak unreliable as a secret agent for the same reason); the only respite from this is poetry-in-the-head, which has also afflicted me

since I discovered the delights of poetry and acting at the age of fifteen.

I have allowed myself the luxury of reminiscence here because I believe, indeed know, that those who have not been visited by such experiences find it very hard to understand the nature of an artistic gift or calling, or the mechanism of thinking and feeling in images and metaphors, whether as a performer-interpreter or as a creator, that flows from it. I have no doubt that practitioners of other arts have similar experiences. (The Dionysiac side of popular music has a similar effect, though the experience is usually more passive.)

The sense of being possessed by art, the delight in sharing one's sensations and one's mastery with others, will lead a child who has had the great good fortune to discover an artistic gift to spend long hours wrestling with its intricacies — in music the difficulties of notation, ear-training and the techniques of playing instruments — with a persistence and sense of purpose, discipline and social cohesion that no other subject in the school curriculum can evoke. It is a tragedy that so many children are never enabled to experience this. In the case of music, the gift will normally go on developing through the teens, past the period when child artists and child poets are suddenly held back by the difficulty of finding new analogues for unfamiliar but strongly developing emotions, or by a growing awareness of the intellectual problems that their art poses to the maturing mind. Many artists, perhaps — particularly musicians — remain perpetually adolescent, with personalities attuned to the finest shades of emotion but rapidly tired by sustained abstract or conceptual thought.

It would be idle to assume that all aspiring musicians are gifted with precisely the same temperament or to the same degree, or that the less able are not subject to the same vanities, posings and pretensions that afflict people in other walks of life, but I suspect that all worthwhile arts students have in them something of the inner life and motivation that I have described. They may come to their art late. Singers, for example, usually discover their mastery of their 'instrument' at least six years later than instrumentalists, and sometimes not until they are past twenty or even older; in the more complex technological media such as film and TV, it must still be rare for a schoolchild to experience the craft of making, let alone to direct operations with any real sense of individual command. Yet much depends on early childhood contact with the live art at any level. The school-teacher's job is to recognize the gift and help its possessor to refine it by the discipline of thoughtful practice until it is serviceable and useful to others. In most of the arts, the teacher will be a regular member of the salaried staff of the child's school. In music, it is less likely to be the curriculum music teacher, but will probably be the peripatetic or visiting instrumental tutor, or a private teacher in a Saturday morning music school: the very type of music teaching which is most threatened by the present financial crisis.

I mention these points for three reasons. First, because the peripatetic or visiting teacher is important in other art and craft subjects besides music,

and it is time that we all made common cause in resisting such cuts: the tuition provided by these visitors is in no sense to be regarded as peripheral and is more important to the child than the curriculum work of the permanent staff teacher. Second, because of the sad state of curriculum music teaching in our schools. The staff music teacher, if he has a commanding and inspiring personality and real musical gifts, can work wonders in an unpromising situation: but his true successes have been in stimulating instrument performance in extra-curricular orchestral playing for the few, and in acting as middleman for the 'gifted' children he has found and fixing them up with decent instrumental teachers, not in classroom teaching. There has been a corresponding decline in choral singing, which is the easiest route to immediate communal enjoyment and the ability to read notation. To understand wordless instrumental music, most of it composed in times very different to our own, is really a highly-sophisticated and late development in Western musical history, and the very success of the post-war effort in this direction, with its emphasis on youth orchestras playing large-scale symphonic works of the classical and Romantic periods, seems to have produced a real deprivation at the other end of the spectrum, which commercial interests have been quick to fill. One result has been that very few young musicians entering higher education, certainly among those of higher or middling gifts, seem to have any ambition to become classroom music teachers: the curriculum teaching is seen as useless, and the endless hours devotedly spent in extra-curricular rehearsal and performance are seen as an unfair extra load. Unless some action is taken to correct this, the situation will grow steadily worse, and more and more expensively-trained music graduates will simply leave the profession, since they will not all be able to find work as performers or specialist teachers of performance.

The third reason takes us on into the territory so compellingly explored in the Gulbenkian Foundation's report *The Arts in Schools* (1982). I cannot be alone in thinking, after each set of entrance interviews in my college, that there is a great reservoir of instinctive artistic talent in our schools which does not receive the teaching and encouragement it deserves. Each year we see a sample of children, mainly from under-privileged schools, whose musical talents have developed outside our forbidding classical tradition, and who would not know enough allegedly 'serious' music on entry to be sure of completing a three-year degree course at a sufficiently high level. One wishes one had a four-year course, and sends them away with words of encouragement for further study, inviting them to re-apply next year. They rarely do. A preparatory year before starting degree studies would make all the difference to such candidates and widen access to the artistic professions. A few of them find their way to higher education later in life through, I suspect, adult education, mature student schemes, and sandwich courses. More should.

CHOICE OF INSTITUTIONS

Some aspiring students are surprisingly well informed about the institutions

they hope to enter, but most, in my experience, are not. They do not read, or cannot interpret or retain in their heads, the information set out in one's prospectus. Perhaps, since a strong element of hero-worship often enters into the pupil-teacher relationship in an arts subject, they rely too easily on what the teacher tells them; and the teacher will normally have accurate knowledge about only one kind of institution. On the other hand, the traditional distinctions between specialist colleges and other institutions of higher education in the arts have become increasingly blurred in recent years: in the quest for students, many smaller departments in the latter have pretended to run professional courses like those in the specialist colleges; and the music colleges have also muddied the water by describing their graduate diplomas (which now have 'Honours' classification) as degree-equivalents.[1] Perhaps this is a healthy tendency: it shows that the old distinctions are believed to make some applicants uneasy. And one learns from migrants escaping in both directions that specialist colleges (nearly always monotechnics) are found too narrow in their view of professional skills and in their lack of attention to the whole intellectual development of their students, while other higher education institutions are thought to be too amateurish in their approach to performance, or do not allow enough time or credit for it in their course structures. Students vary widely in their knowledge of the professions they hope to enter. Some who have been cock of the walk in their school or locality are unpleasantly surprised to find that they are only middlingly good or even poor performers: they have usually not grown up near a centre of good professional performance and have not had the good fortune to meet with an expert teacher. Many music students have never seen an opera (a huge and important area of music hardly considered in 'O' and 'A' level syllabuses for that very reason). Surprisingly few music students listen to Radio 3; more listen to records; but most — and perhaps this is healthy if limiting — have acquired their knowledge of the repertory from the performances they have taken part in. Their musical convictions are often tied to an unthinkingly self-centred and Romantic view of their status and rights as performers; their taste in repertory is largely conservative, and one is often appalled at the prejudices about contemporary music that are passed on to them by their teachers. Their involvement in music as an activity which will have taken up much of their spare time for years has rarely stimulated, or has simply not allowed time for, sufficient mature thought about its peculiar nature as an art, its history or its theory; very rarely do they relate their knowledge of the literature or general history of a period to the music that the same culture was producing; almost never do they know anything about non-Western music. On the other hand, they usually respond well if stimulated to take an interest in these matters, and their desire for a broad approach to their art, conducted in a multi-faculty university, is an important factor in their choice of a university, polytechnic or college of higher education. In the case of music, the presence of excellent foreign language teaching on the campus is or should be important to the student. A

vast quantity of music comes with words attached, and a serious understanding of theoretical, historical and biographical writing about music cannot in the end rely on the use of translations. Much of this will also apply to serious students of drama, dance and creative writing. Further, an original creator in any medium will often profit from the stimulus of suggestions emanating from some other discipline. Other, more mundane, factors may play their part in determining the students' choice, such as a mandatory grant, or the greater currency value of a degree when seeking employment outside the arts professions; but the quality of collegiate life and the general atmosphere of broad intellectual inquiry seem to be paramont. Some of the better-prepared performers, certainly in music, know that they can pick up a professional diploma (if indeed they do not already have one) without any great extra expense of practice-time, even if they do not take whatever performance option may be open to them in the syllabus. They can then, with luck, go on to postgraduate study at an arts college and perhaps enter the profession as performers.

Some students with less obvious academic potential, some late developers and others with a strong interest in teaching, are able to find a congenial multi-faculty community with good performance tuition in colleges of education, now transformed into colleges of higher or further education and often attached to universities or polytechnics or with degree courses validated by the CNAA (which in regard to music insists on standards of staffing, resources and syllabus-planning that would put some of our smaller university music departments to shame). What I know of the work done in music by CNAA-validated institutions such as Colchester Institute of Higher Education, Huddersfield Polytechnic and School of Music, and Dartington College of Arts has filled me with admiration; these are unusually flexible courses which offer broadly-based general degrees in music with more allowance for performance skills and composition than in most university courses. There is good new thinking here, as in CNAA degrees in other arts subjects, and the students respond to the challenges accordingly. There are frequently, however, organizational problems in a polytechnic set-up, which favours the course-unit system often so inimical to the linear development of practical skills. I know that in theory any course of instruction can be broken up into term-length units which can then be arranged consecutively if so desired; but the system of separating responsibility between course leaders sometimes not answerable to a single subject head, and the pressure to fill unit classes with students in varying degrees of preparedness or aptitude, works against the need for both staff and students to see an arts course as a whole. The course-unit system also works against the interests of the student who wishes to spend time exploring a topic outside the curriculum.

Specialist colleges offering intensive professional training for the performer and high-level performance-teacher now offer an entry to the school-teaching profession also, in the shape of diplomas such as the

GRSM in music, which can be topped up like a BMus with a PGCE teaching qualification.[2] The situation of a monotechnic offers obvious advantages for the high-level teaching of peformance skills and composition, but there can be grave disadvantages in the frequent lack of near-by collegiate facilities for communal living, and in the lack of eminent teachers from other disciplines to stimulate the broader mental development of students who are often highly intelligent and have good 'A' levels. The recent introduction of proper salary scales for teachers of performance, who used to be paid rather low piecework rates, has greatly improved the situation and was intended to give them time to read and research into the history and theory of their art. For such subjects as foreign languages, however — essential for singers and highly desirable for conductors, performers and composers — a few visiting teachers are normally engaged, who must find it difficult to feel that they have an important part to play in their institution. They will be teaching grammar, conversation and pronunciation rather than subtler and more difficult matters such as literary and dramatic values, period style and poetic diction — yet these are very important to those who sing, conduct or compose vocal music. For the same reason a college of music ought also to place great value on the teaching of English. A good knowledge of the visual arts, costume and architecture (at least for the design and acoustic quality of venues for music in earlier ages) would also be desirable. Many of these subjects would also be important for colleges of drama and dance, and it would be easy to multiply similar examples of valuable contextual studies for other arts students.

Another problem in training top-class performers of music is the relentless extension of the repertoire in both directions: on the one hand, the public's growing interest in pre-classical music and in 'period' authenticity in performance-practice with the use of old instruments playing from decently scholarly editions; on the other, the ever-increasing complexity of experimental new music with its unfamiliar methods of performance and notation. At present it is the universities who are paying most attention to these aspects of the art, together with the heroic efforts of the Early Music Centre, which badly needs proper validation and funding. Serious work in this direction requires the co-operation of real historians and expert editors of early music, who are to be found in universities. The way ahead must lie, as the Gulbenkian report *Training Musicians* suggested in 1978, in greatly increased collaboration between specialist colleges and universities, though it would be hard for this to bear real fruit without a further lengthening of performance courses. Again, the parallels in historical and modern dance are obvious enough; and though 'period' productions of drama are out of fashion, the performance of Shakespeare or Aeschylus needs to repose on a knowledge of the appropriate conventions, even if it chooses to depart from them.

One or two other disadvantages of the large monotechnic arts college

need mention here. One is the lack of properly supervised opportunities for frequent public performance for the students, and also of performance outlets for shows organized by the students themselves: there are simply too many students. Yet it is the teacher's job to observe and advise his pupils in a variety of performance situations. (Against this, of course, we must set the artistically and educationally negative experience of a student taking part in poorly-rehearsed performances by an inadequate orchestra in a too small department of music in a university.) A further lack in a monotechnic, practice-oriented arts college is the absence of funds, facilities and personnel for research into the psycho-physiology of the interpretative and creative process. No musical institution in the country, so far as I know, is at present undertaking this kind of work; yet the lack of an adequate theory of the mechanism of singing greatly lengthens our courses for singers, who are sometimes taught by wrong and harmful methods. University psychologists and physiologists would probably welcome the collaboration of distinguished performers in this matter: they are used to studying a population, not an individual, the norm, not the exception, and an adept and well-trained artist employs special mechanisms which are uncommon and abnormal.

It will be clear from the above remarks that I see certain possible benefits in the likely acceleration of the trend for practising arts departments in the various institutions of higher education to collaborate and even combine. I do not believe that the traditional expertise of the specialist colleges should be restricted only to performers and performance-teachers, or that the latter should be shunted off to a different kind of institution after a two-year course as *Training Musicians*[1] proposes. More and more, the professional performer needs to understand teaching. Our leading orchestras, urged on by the Arts Council of Great Britain, are now starting to take part in school-teaching experiments — a recent proposal for a contract orchestra in the East Midlands also expects that the players will spend a good deal of time teaching individually in schools: expert professional performers will therefore need to acquire educational skills. Similarly, the better university performers, who enter professional performance in significantly large numbers and often as leaders such as conductors and stage directors, ought to have wider access to top-rank performance-teaching in arts colleges during their university course, for the university teachers have not normally been trained to teach a broad range of performance-skills. In view of the enormous amount of fine performance-teaching that the Guildhall School of Music and Drama regularly provides for part-time students, I do not think that other music colleges would necessarily find that it would dilute their high-level teaching or distract attention from their full-time students. London degree-students in drama already attend professional drama-schools for practical work.

These arrangements would of course favour those institutions of higher education which are situated in or near our larger cities, where the

specialist arts colleges are. No one can predict what might happen to arts departments in remoter parts of the country. Certain university departments seem to have been 'indicated' for closure by the UGC purely on grounds of small size and high unit costs, such as the drama department at Exeter University. A near-bankrupt university might well feel tempted to cut away the expense of a performance department and reduce to a non-teaching director of music or drama or some other such 'animateur'. But in such cases there ought surely to be proper local and national discussion relating the (often under-used) peformance facilities in such an institution to the needs of the locality. A theatre or concert hall gives opportunities to the larger community outside the campus, and there are examples of a university-run school of music offering good tuition in performance to both town and gown, as at Reading. Fine art studios and film and TV studios are other examples of expensive facilities which might be offered for wider use, at least during vacations. This is an issue too big to be left to the UGC.

COMMON PROBLEMS AND CHALLENGES

If institutions are likely to merge or to collaborate more, it will follow that a fruitful dialogue should ensue between types of teacher too long kept separate from each other. There should be a more professional attitude to performance in appropriate degree courses, which will need to allot more time and credit to performance and to creative work. Vocational teaching will need to focus upon a wider and more varied repertoire, with more consideration of forgotten performance techniques, period style and the problems of the new. At all costs, though, we must preserve the present wide variety of approaches, both between different institutions and (if the agglomerations of students are large enough) within certain institutions. If everything goes well, we should in the end be able to offer a more effective training all round.

THE TRADITIONAL DEGREE

There is a potential clash between the demand of the traditional arts degree (in the broad sense) for the exercise of theoretical, analytical, critical and historical skills, and the need of a performing artist or a creator to develop other kinds of expertise, some more like a craft, some more intuitive. It would seem that music degrees have already won this case, more easily, doubtless, in institutions where music has been organized as a separate faculty. Perhaps performing and creative arts should normally come under some separate form of academic organization. This would be all the more desirable in a polytechnic, where the voices of individual teachers and of coherent groups of teachers cannot always make themselves heard in the academic decision-making process. There is certainly a need to explain the nature and academic claims of the arts to colleagues who have little experience of them. I once fought in vain to have musical performance accepted as a half-course-unit of subsidiary study in a

distinguished scientific institution: 'Musical performance is a gift, a talent', I was told: 'One cannot award Honours for an aptitude when the lack of it cannot be remedied by persistent hard work'. This argument that one should not set up an Honours degree course-unit in case a student whose talents lay in some other field should decide to enter for it was advanced perfectly seriously, and nothing could persuade the college otherwise. Essays were the thing. Nothing but good hard Gradgrindian Facts.

The demand for some element of academic rigour nevertheless has its positive side. In the first place, artists and art teachers will normally need, these days, to be persuasive advocates for their art, and ought to learn to use their brains. Given the devotion of the committed arts student, I believe that in every case it will be possible to find some aspect of the history, theory or aesthetic relating to his art which will fire him to harness his intellect to some important issue. I have been disappointed, in music degrees set up in certain colleges of education or validated by the CNAA, that the element of 'academic rigour' turned out to be a pale imitation of traditional (and unimaginative) university history papers. All kinds of interesting questions of history, criticism and aesthetics can be built round an intelligent performer's approach to the practice of his art, and can be framed so as to affect his attitude to performance in an important way: the history of his instrument, evidence about earlier methods of playing, questions relating to the quality of the edition that he plays from and what was implicit in the original notation, the venue, social milieu and culture that the music served, comparative criticisms of different performances of a work by various performers — the list is endless, as are the analogous questions that might be framed for other arts. If the aesthetic, theoretical, or historical discussion can be seen to arise naturally from some central interpretation or creative issue, the student's field of inquiry can then easily be widened. For the creative artist, questions of an aesthetic nature are worth exploring, both in relation to his own work and intentions and in relation to other arts that he may wish to use in connection with his own. Some serious discussion of drama and poetic stylization might have saved many a distinguished composer from writing an opera in which the vocal line consisted of endless recitative sung to phrases of no musical distinction or organization and never varying in pace from a gentle andante, however frantically the orchestral contribution tried to get the action going. Poets and librettists who write words for music, per contra, need to consider the effect of setting words to music. Creators also need to consider their role in society, their access to the means of publication, even such mundane matters as the development and use of the law of copyright. There is much that can be discussed in an analytical way about the technique of their art, either their own or that of artists they admire. Composer and playwright need to know a good deal about the technique and psychology of the performer. The medium of communication between the teacher and student of

performing or creative skills is largely speech (although the artistic decisions may be ultimately instinctive, as is much that is important in the effect of a performance): here is a whole world of vocabulary and unspoken assumptions — too often unconscious assumptions — waiting to be argued about. These are challenges, not problems. There is certainly no lack of material for the exercise of rigorous thought: the difficulty lies in framing a 'respectable' curriculum which allows space for some of the more personal and unusual elements among those suggested above to receive their due weight.

What should be the relationship between practical and theoretical work in the arts? Having shown that certain kinds of theoretical and analytical study are not only possible but central and desirable methods of engaging an artist's mind on the interpretative and creative decisions that he takes, my answer to this must be that frequent essays into this territory should form a regular and essential part of an arts course. Art is itself a cognitive process: it is by learning, thinking and feeling about the world that the artist finds his chosen technique and his particular tone of voice. Many arts students (particularly performers whose livelihood will be mainly old repertory, as in music) have an 'instinctive' theory of which they are unaware but which nevertheless guides their decisions: it is vital to get this into the open, so that musicians no longer forego their individual will-power in a permanent and uncritical reliance on the whims of a Napoleonic conductor; so that opera-singers and actors cease to be marionettes operated by an all-powerful director (that is why more and more musicians are turning to early music). There are, of course, some students, in an age where ideology usurps religion, who are only too aware of theory: they could only benefit from proper discussion of such matters at duly-arranged sessions during an arts course.

TIMETABLING AND ASSESSMENT

There are some arguments for not attempting an Honours grading of practical and creative skills. A pass/fail system (as with Masters degrees) might suffice. Under the old eighteenth-century system of apprenticeship, the student lived and worked with a known master for a number of years and eventually produced a 'Masterwork', in Wagner's craft sense or E.T.A. Hoffman's. The professional would have judged him partly by his 'stable', the standing of his teacher, partly by what the teacher said about him, but mainly by his own demonstrable capabilities. In the arts and arts-teaching professions today much the same methods operate, though we also judge a candidate (sometimes rather blindly) by the standing of his educational institution.

But universities give classified degrees; so the arts have had to knuckle under and adapt themselves to Honours gradings, imitated now by the music colleges also. The system has been made to work, but who, in professional terms, wants a II:2 or Third-class pianist? Such a fumbler

will, one hopes, have profited from education through art, but he is no successful example of education for art. (He or she might usefully take the path of paramusical employment such as publishing or arts administration: too often, though, the classroom beckons.) Vocational skills are by no means foreign to degree courses; they are essential in medicine and engineering, for example; but even the traditional arts degree often contains a strong dose of non-intellectual 'craft' study: much of a foreign language student's time can be spent merely in acquiring mechanical facility in a language (particularly when it is learned from scratch entirely at university); much valuable time in law or medicine is devoted to the development of memory and retrieval skills, which are as mechanical in their way as the performer's repetitive training of the physical routines of the body. On the creative side, too, there are many analogies between the sense of aptness and elegance and achievement that a mathematician, engineer, historian or theoretician of any kind feels when things 'fit' and fall into place, and the comparable feeling of a composer, poet or designer. The processes of perpetual refinement on the path to perfection, of countless rejections imperfectly understood at the time and explicable only in the light of the final finished product, are not as dissimilar as the Romantic artist liked to think. It is valuable to point to such analogies when making the case before an academic board for a course in performing or creative arts.

One is left, however, with Goethe's observation that in art, 'only a part can be taught'; and with the difficulty of reconciling the often unpredictable development of artistic skills with the requirements of an institution and a maintenance grant system whose timetable is relentlessly geared to a three-year degree course (how lucky — and intelligent — the Scots are, with their four-year courses!). There are great difficulties, also, in fighting to achieve the 'privileged' staff-student ratio that some of the arts demand — particularly music; and correspondingly great temptations, in making out the case for this, of proving the point by erecting a timetable so complex and rigid that it lacks the flexibility (to say nothing of the occasional fit of anarchy) that an arts student needs. If it is wise to keep a pool of uncommitted time at one's disposal, it is equally wise to keep a pool of uncommitted funding, to finance the various emergencies or unexpected opportunities that crop up — sickness in an opera cast, a sudden request for an art department to design a show, the unexpected chance to tour a play — to exploit the services of a distinguished, unexpected visitor, or to study at first hand the Chinese People's Theatre or the East Berlin Ensemble, whose London season had not been announced when the academic year's work was planned.

The same flexibility should be preserved in relation to interdisciplinary and inter-collegiate link-ups. The quality of institutions and arts departments rises and falls; it may be one particular person's teaching that your students need and he may leave; it is very hard to keep joint courses

and joint teaching coherent, and hard to disengage from joint programmes where one partner suddenly has less to offer than formerly. Yet inspired improvization, so important to artists, is mistrusted by academics; and rapid responses are very hard to achieve in complex institutions such as the CNAA or London University. Long-term planning, on the other hand, can be dangerous in a developing area where certainty is premature.

Returning to the problems of assessment, I cannot analyse here all the different kinds and purposes of assessment necessary to each of the arts we are discussing. The important thing is that we use it to give the student an idea of his educational progress and of his possible standing in an arts profession. Deteriorating staff-student ratios will make the student realize all the more quickly that in the arts what is learned matters far more than what is taught. Nevertheless, it is only fair, as well as expedient, to explain as clearly as the material permits what the basis and purpose of marking is at any given time: and it is all too easy to forget that students are a procession and that everything has to be explained anew each year.

'Continuous' assessment has great dangers for arts courses (and indeed for others too) if the judgements are to be recorded for use at some later date: it becomes a major disincentive when combined with a bitty course-unit system. It is the teacher's comments, not the marks, that are (one hopes) valuable to a developing young artist. This raises the question of precisely who does the assessment: if it is concerned with creative matters, what is the standing of the teacher in his profession? This is a less difficult problem in the case of performance-teaching, and certain craft teaching, where ongoing professional activity need not be essential for many teachers, provided that they have known it and are professionally qualified. A busy and highly-skilled performer, indeed, may not have thought sufficiently about the theory of his art. Finally, is the student being judged in relation to his peers in the institution, or in relation to the public, to some future employer, or indeed to a grant-giving authority? Of the different elements in a course, which are important to the particular student? or essential to his future professional standing? and which may he perhaps be permitted to coast through, so as to win time for other preoccupations? Is every element to count equally? — in a crowded course, this gives the student no time for extra-curricular interests and personal development, and tends to average out the whole population at II:2 level; yet an artist, above all, needs some personal time to himself (the more so if his discipline requires a rigorous daily commitment of practice-time, as in music, dance and acting). We have, I think, to beware of the usual neat goal-and-achievement models, familiar in industrial work and in the planning of minor educational theorists. (The Music Department of Goldsmiths' College was forced to withdraw from the BEd programme when the Education Department decided that all students would spend the whole of their second year purely on education studies: one cannot cease

giving a musician music lessons for a whole year, neither can he cease practising.)

A course needs, all the same, to be credible and accountable and to reach professional standards. While an eighteenth-century music student might only be able to afford apprenticeship to a little-respected back-woods musician, we cannot afford to run public institutions of low standing. Each institution will need to arrive at an appropriate mix of essentials as it and the profession sees them, though each will balance the range of constituents in different ways. Its graduates will have to find a living in the social and artistic culture of which it forms a part. In general it will need to look at the equation that obtains in its particular discipline between (a) the conservation of the heritage of the past, which will involve its students in the processes of rediscovery, re-creation, re-interpretation and conservation, and (b) the new, the experimental and the innovatory. The former will lead to studies of a rhetorical kind, emphasizing the development and continuity of an artistic meta-language, the discussion of known skills and crafts. The latter will more readily evoke propositional, theoretical and conceptual work, bringing originality and invention face to face with current critical practice; it is a much more difficult area, and its over-stressing can easily lead to vapid and uncritical novelty-for-its-own-sake, and indeed to charlatanry. Elements which might enter into the assessment of an arts student's work include:

— Range and scope of study
— Awareness (including historical)
— Originality, invention, independence of mind
— Philosophical and critical grasp of work produced
— Sensitivity to the aesthetic means used or available
— Skill in realization

I will finish with some considerations affecting the judgement of musical performance skills which may hold lessons for some of the other arts. In most universities, musical performance has usually been assessed by means of a Final recital, counting for between a fifth and a seventh of the marks, and judged by two or three examiners who may not be expert in the instrument offered (or in singing): in a Diploma recital, which usually has little or no written or oral discussion attached to it, one or two musicians expert in the instrument normally judge. In real life the same situations recur: the performer may face either the demanding orchestral audition before 'pros' or the BBC audition by producers who have heard many performers but who may not themselves play any instrument expertly; then there is the potential agent with a shrewd sense of personality and projection, and eventually, for the soloist, the press critic, who is unlikely to be a player. I believe that craft assessment

needs a mixture of the judgements of performers, of performance-teachers, and of generally well-informed listeners not expert in the instrument. There should be a record of continuous assessment from the performance-teacher and from others who have directed performances or performance seminars in which the auditionee has taken part; there should be records of several recitals, not just one; these marks from the past need not have formal status, but should guide the examiner's expectations. This would reduce the danger from a single bad performance (though this possibility will still face the performer in professional life), or from one powerful personality overawing the examining panel at a single recital. More importantly, it would encourage termly discussions between students, their individual teachers, and the tutors in overall charge of performance. Ideally the performance-teachers should be salaried, if part-time, members of the teaching staff, fully acquainted with professional standards in their art, but also aware of the larger aims of the course; if they are not salaried, at least the regular consultations on their assessments ought to make them feel that their contribution is fully valued and central to the performance element in the course. In universities, polytechnics and colleges of education they are at present too often fleeting visitors who are paid piecework rates and feel accordingly underprivileged and undervalued. Visiting history or theory teachers in an arts college often labour under a similar disadvantage. Where degree students visit an outside arts college for their practical work, there are certain dangers which are not sufficiently realized: it requires very active discussion between the two institutions to ensure that the practical and historical/theoretical work proceeds in an integrated and harmonious way ('Come here to learn some real music, have you?'); the visiting students may not have as much time to practise as the full-time performers, so that teachers are less interested in stretching them; or the student may be allotted to less experienced teachers.

The assessment of original work in musical composition, given the extraordinary extension of the language and notation of music since the 1950s, has become an area of some difficulty, particularly at postgraduate level. Nevertheless, our society does in fact judge and criticize new music, and bodies such as the BBC and the Arts Council do decide what works shall be performed and who shall receive commissions. The whole area is at present regulated in a chancy and unsatisfactory way by the whims and fashion-consciousness of a very small number of highly influential critics and committee-members: colleges and other institutions of higher education need to do their duty and attempt to develop some coherent theory and rationale of assessment, but the problem seems to me rather more social than educational.

That is rich matter for another paper, but it has implications for the other arts, where there has not, on the whole, been as yet quite such a divorce from the past or quite such an incursion from electronics

and mathematics (though, oddly enough, the necessary presence of a musical score, which has to communicate fairly precise instructions to the performers, gives the judgement of new composition a certain element of practical clarity and stability which is absent from an artefact such as a painting). Aspects of composition can nevertheless be learned, and some of them even taught. The essential point is the personal development of the student, and the relationship that he achieves with his teacher. The Honours grading that his creative work receives may well be rather meaningless, and will not affect his professional progress as a composer very much. This could apply to the creative aspects of other arts. What is needed is not so much assessment as a process of creative criticism which will help clarify the student's mind and vision. In the absence of a central traditional language, a priori judgements are hardly possible. One can only proceed by pragmatic methods of evaluation, the repeated experience of which will lead a skilled teacher to form what appears to be a more systematic critique; but he and the student will probably need to be aware that this is an expedient rationalization. This is exactly what will happen when the young artist has to face criticism in the world outside; but the outside critic's evaluation will lack the teacher's sympathy (unless the critic can enhance his own reputation as a discoverer of new talent by exercising it), and his judgments will usually be presented a priori as Olympian certainties....

One element affecting course designs that I have hardly discussed is time, which is no doubt a function of resources. On the face of it, some of my suggestions would lengthen performing arts courses even beyond the four years that are coming to be the norm in the specialist colleges. In point of fact, though, a three-year first degree or diploma is already followed, in the case of more talented students, by one, two or even three years of postgraduate study. This is very often conducted, in a music college, in a strange kind of limbo with very little regular course-work. There is certainly a case for weeding out the less promising graduate after three years of study. In the absence of the three-years-Ordinary-plus-one-year-Honours pattern, familiar in Australia, Canada and the USA, there is equally a case for integrating postgraduate work more tightly into a planned structure, following up leads that should have been given in the first degree or diploma course. The Royal Northern College of Music in Manchester now has such a Masters degree on its prospectus, and certain universities have introduced Masters degrees specializing in performance alongside the more familiar advanced studies in composition.

ENVOI

Near the beginning of this chapter I spoke of the uncertainties and financial problems that threaten all institutions of higher education, and of the peculiarly acute danger that faces the performing and

creative arts: most of them are expensive newcomers to the scene, and those whose lives have not been touched by them would tend to regard them, in the present emergency, as inessential luxuries. It was natural enough that most of us should have come to the SRHE Leverhulme seminar with our minds full of strategies for self-defence; but these were not the thoughts that I for one came away with, and I wish to end on a more positive note than I began with.

In writing this piece — and it shows all too clearly — I was chastened to realized how little I knew about the current teaching of music in institutions of higher education other than the type I happen to teach in. And much of what I knew was rather negative, rusting ammunition left over from long years of rooting for university music. Of the other arts in higher education I was alarmed to find that I knew almost nothing, even though I had considerable experience of several of them in my daily life and professional practice.

After the experience of the seminar, it now seems short-sighted to have used such negative phrases as 'something may yet be retrieved', though I have let them stand. Even without the threat of re-shaping, it was surely high time for representatives from all the institutions teaching my own art, music, in higher education to come together and discuss their individual roles, and how they might best collaborate and benefit from each others' skills. The seminar has proved this to be equally true of the other arts in higher education: we are at last learning to drop our prejudices and think across the various divisions that the haphazard development of institutional types has imposed upon each single art. Perhaps more important still, we have started to look with intelligent curiosity across the barriers that divide each art from its sister-arts. We all, I think, came away firmly persuaded of the need for continuing such discussions, both within each art and between all the arts. We shall return to our institutions and our students with a greatly heightened awareness of our places in the grander design of the world of art, in which our individual dialects merge in a common language and common interest. Designing the local detail of our own arts courses will never be the same again.

NOTES

1 In music, they confer degree-equivalent status and salary in a school teaching post, but in academic terms it normally has the currency of a third or a half of a first degree.

2 For academically gifted performers who can cope with two instruments as well as a degree course there is also the possibility of a degree such as the University of London BMus, which can be taken at the Royal Academy of Music, the Royal College of Music, and Trinity College of Music; the joint course run by Manchester University and the Royal Northern College of Music provides another example.

3 *Training Musicians* (1978) London: Calouste Gulbenkian Foundation; p. 120ff.

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5

RESOURCES

by David Bethel

INTRODUCTION

The brief for this chapter was to analyse current knowledge and experience, review appropriate research and relate these findings to questions of policy. In particular, to examine grants, funding, cost-effectiveness; and identify the effect of cuts in expenditure on the arts in higher education (HE) and ascertain whether they are worse affected than other areas of work, and, if this proved to be so, to identify the reasons for it and propose the actions needed to safeguard and improve provision.

Unfortunately, the piece is in no way complete. Currently, knowledge on the arts in HE is not systematically separated from other HE data and made available by the UGC and DES. Nor is it possible to track with any precision the effect of the cuts on the arts in HE, as the decisions on how to meet the cuts imposed on the universities by the UGC (Autumn 1981) and on the non-university institutions by the Advanced Further Education (AFE) Pooling Committee (January 1982) have not yet been finalized. This picture may not be completed for several years.

Some attention has been paid to the resources available to the arts generally, in the belief that much outside provision supports teaching and the practice of the arts inside higher education.

The arts in HE have developed through individual and institutional initiatives and not in accordance with any overall planning mechanism. During the 1960s and 70s, the decades of expansion, the UGC did not seek to direct or inhibit the plans of individual universities to expand in particular ways. The DES encouraged expansion in the non-university sector when 'need' could be shown. 'Need' was linked to students available and during the period of rapid expansion the arts courses were popular.

It now appears that the government is not prepared to sustain the results of an unco-ordinated expansion which has produced what is seen to be too many courses in too many institutions. The unit cost of this spread is high and some kind of rationalization is looked for if standards are to be maintained at an acceptable cost. Is there an effective mechanism for this rationalization? The numbers of 18-year-olds over the next decade will diminish so that, unless the age participation rate increases dramatically, the position will deteriorate rapidly.

For the approval and funding of courses in HE there are three agencies; the UGC, the DES and the newly-created National Advisory Body (NAB). Can ways be found quickly for these three agencies to act in

concert? The arts in HE differ from the sciences and the technologies in that they are provided by a much wider range of institutions — universities, polytechnics, colleges (maintained by LEAs, assisted by LEAs, funded direct by the DES, academies/conservatoires, and the voluntary colleges). This suggests that, in order to rationalize the arts in HE in an orderly way and to ensure that they survive as strong disciplines, the arts may need special treatment. Some have suggested that this should be provided by a national body, set up for the purpose in the way that engineering is to be controlled.

For the purposes of the SRHE Leverhulme seminar, 'the arts' were defined to include the study and practice of music, dance, drama/theatre and the fine arts.

The study of the history of art/design is not entirely excluded because, as in almost all courses in the creative and performance arts, historical studies based on art historical methodology are an integral part of the course.

Design courses are included in the statistics wherever appropriate. These include a spectrum of degree and other advanced courses which range from graphic art or print-making (almost identical to fine art) to industrial design (engineering) which can become near to engineering design. The full range includes graphic design, fashion and textile design, film/TV design, photographic arts, and three-dimensional design (ceramics and glass design, silver/jewellery design, theatre design, interior design, furniture design, and industrial design). The study and the practice of the visual arts and design have a common history and students often share preparatory studies and sometimes have common course elements in the first year of a degree. Whilst art and design are linked together institutionally, the course objectives, outcomes and employment opportunities are often very different.

CUTS IN RESOURCES

'Resources' are not simply the capital investment in premises and equipment or revenue funds to finance necessary personnel (staff and students) and materials, however important the level of these may be. 'Resources' must include ideas, the quality of the curricula, their conception and execution, the quality of the staff and students involved and the policies adopted by institutions to support the educational process. Nor were cuts in HE expenditure invented by the present government; financial expenditure has been monitored (although not consistently or systematically) and estimates cut for years. Control mechanisms were imposed to reduce student unit costs even during the immediate post-Robbins era of expansion. In April 1969, the Directorate for Scientific Affairs of the OECD organized a conference on university planning and management to assess the application of quantitative planning and management techniques in institutions. As an outcome, the programme on Institutional Management

in HE (IMHE) was instituted.[1] This has provided workshops, conferences and studies in the more effective use of resources for over a decade: its work continues. The report of the Group for Research and Innovation in HE (1976) noted the pressures on financial resources and developed a theme on how to avoid waste: 'waste of resources; of people; and of ideas'.

What is new in 1981-82 is the scale of cuts being imposed on higher education over a very short period not only in the UK but almost world-wide. (There are still areas of expansion in HE, eg Hong Kong.)

Linked to the current cuts are various factors:

i The projected changes in the demography of the 18-year-olds.

ii The down-turn in industrialized economies and measures taken to reduce the public borrowing requirement.

iii A disappointment felt by governments (and more generally) that the investment in HE appears not to benefit economic growth. This is of particular importance to the arts in HE as the paymasters seek to find a relationship between the subjects taught and wealth-creation (vocational relevance to the employment market)[2].

iv The upsurge of student protest first manifested in the UK in 1968, and the belief that those students who create the disturbances are from the non-numerate, non-science/technology disciplines. There is strong evidence to indicate that students in the arts (as defined here) are extremely well motivated and committed to their studies.[3]

If we are to secure an adequate proportion of the available funds for the arts in HE we need to note these factors and argue for resources in ways which meet the concerns of the paymasters.

The first step in the process should be a re-examination of the assumptions underlying the inclusion of the arts in HE and the deployment of resources to sustain them, and these need to be discussed in philosophical terms together with an examination of the known data which can then lead to policy considerations.

If the arts are to be included in HE, the costs of courses should be analysed and we should question the use of resources in detail. An attempt to analyse the main cost factors is made later in this chapter. As the most significant costs are related to staff use and teaching method, this is examined in depth although it is recognized as the most sensitive area. The teaching method has not changed in any radical way since the academies of art, music, etc., were set up in the eighteenth century. The attitude of the teachers is not Luddite-ism (an attempt to prevent progress by destroying new means), but may well be akin to Tokugawa-ism[4] (shutting the door to foreign thought to maintain stability). Can educational technology be applied to the teaching of the arts? Is the one-to-one practical element of training necessary? Can the student/staff ratio be increased without diminution of standards? Are there too many institutions offering higher education in the arts? Are there too many courses in the arts and are all

these fully subscribed? Is there a defined pool of student talent? Have entry standards been lowered? Are there indicators of performance which can be used to evaluate the efficiency of courses?

All these questions have resource and policy implications. Before attempting to look at the questions, we need to establish the facts on resources for the arts in HE.

PREMISES/SPACE NORMS

According to a report by CIPFA (1980) an analysis of the total expenditure of certain institutions indicated that premises and buildings account for 14.12 per cent. These costs include:

— Repairs, alterations and maintenance
— General and water rates
— Caretaking and cleaning

The expenditure per square metre averaged at £15.85; the cost of premises per student hour averaged at £0.20 (for all uses in both cases).

In 1970-71, a group drawn from the DES Architects and Buildings Branch and from the polytechnics, studied the physical space requirements of various subjects to determine their needs for academic planning purposes and new building programmes. The results were published by the DES in *Design Note 8* (1972) and included space norms.

TABLE 5.1
Approximate gross areas per full-time equivalent (FTE) student in square metres

	Teaching	Non-teaching	Total
Arts and Social Sciences	6	7	13
Science/Technology	9	7	16
Art/Design (below degree)	11	7	18
Art/Design (degree)	18	7	25

'Gross areas' include appropriate balance areas: that is, circulation space and any accommodation not included in the usable area. 'Usable area' is the total area including all storage and preparation rooms, all teaching, library, administration and staff work rooms, etc.

In arriving at the space norm allocations to the subject areas listed in Table 5.1, a net utilization factor was built in:

$$A + \frac{B}{C} \times \frac{100}{D}$$

A = number of students ; B = average hours per week per student; C = number of hours per week of accommodation available for timetabling; D = net utilization factor.

This factor added to space norms suggests that in order to offer a cost-effective course there needs to be a minimum number of students.

A survey commissioned by the Committee of Directors of Polytechnics (CDP) in collaboration with the DES Architects and Buildings Branch[5] of the total accommodation used by the 30 polytechnics showed that 66.7 per cent was net teaching space, of which 11.93 per cent was assigned to art/design/music/drama/dance: ie the arts used 17.84 per cent of all space, representing some 101,660 square metres. Music rooms for general use were included under Communal Space.

If the data quoted from the three reports are brought together, the following emerges:

i In 1979-80, the cost of premises for the arts in the polytechnics only was of the order of £1,620,000
ii In terms of premises, the arts are significantly more expensive per student than other disciplines
iii Course enrolments in the arts (as in other disciplines) are an important factor in the high utilization of premises which is related to cost effectiveness.

A report on the arts by the Australia Council (1980) made a recommendation that 15 square metres should be allocated to each student on art/design as a permanent work-station over and above workshop/seminar/lecture room facilities. This relates closely to the 25 square metres per student for all teaching space requirements included in Table 5.1. It also highlights a special need for a permanent work-station which remains unused when the occupier is attending lectures, workshop practice, etc. This, of course, adds to premises per student costs.

STAFF

The costs of the staff of all kinds required to support courses in higher education represent around 85 per cent of all costs. Teaching staff represent from 70 to 75 per cent; technicians and administrative support etc. represent about 10 to 15 per cent. These are averages for all courses and institutions.

There are economies of scale which can be applied to all sizes of institutions. Scale, in terms of student unit costs, is important at three levels:

i *The course* The number of students enrolled in each year.
ii *The academic grouping* The total size of the student numbers in the academic grouping of courses (ie department, school, faculty).
iii *The institution* Its total size.

An important sub-set of (i) is the number of options within a course and the number of students per option. This is particularly marked in final-year options.

Staffing costs include:

i The teaching (academic) staff: full-time; service from other full-time staff in other departments; regular part-time staff; occasional lecturers; research assistants who may teach.
ii Technical support staff: technicians and demonstrators; models; piano-tuners; wardrobe mistress, etc.
iii Administrative support staff at course/department level: head's secretary, clerks, clerk/typists.
iv External examiners.
v Central support staff: administration; librarians; educational technology centre staff; industrial liaison careers/appointments staff, etc.; manual workers, porters, etc. (central support staff can be regarded as an overhead cost and can be attributed on a percentage formula.)

Teaching Staff

The relationship of scale to the maintenance of academic and educational standards is crucial. There is a need for a 'critical mass' in order to allow an academic community to develop. Whilst the needs of courses in this respect will vary, it is unlikely that high standards will be maintained in the longer term with less than (say) three specialists per subject in each course. Thus, for a degree course in the performance arts, for example, there needs to be adequate coverage of theoretical and practical specialists in music, dance, drama, probably in the history of the subjects, and possibly in arts administration. As the most beneficial teaching occurs when all staff are actively committed to the subject taught, the class contact hours per week must be limited so that staff can be engaged in research/consultancy/professional practice, keep abreast of current developments (even if not adding to these), and be able to contribute to curriculum development. The timetabled hours per week of arts courses are likely to exceed even those for laboratory/workshop-based courses (science and technology). Hence, the student/staff ratio (SSR) will inevitably be low if staff class-contact hours are properly limited and will consequently attract high teaching costs.

It may be useful here to record the point that it is expected that all teaching staff in higher education should devise, lecture and examine their subjects. This ensures that staff have a continuing involvement in the subject matter they are teaching and a responsibility both for the educational process and for standards. Teaching an externally devised and imposed syllabus is likely to reduce student unit costs but is unlikely to produce those high standards associated with an academic community organized as a peer group accountable to the institution and the academic world at large. The course team needs to establish a corporate ethos for the interrelated subjects and some staff stability is necessary to achieve this. Continuity, refreshed by new ideas from within and without the course team, is essential to the maintenance and improvement of standards.

This leads to the need for a policy on, and the resources for, full-time

staff development programmes and the employment and role of part-time or visiting staff. At a time of contracting resources it is necessary to define the roles of full-time and part-time staff more clearly than ever before. The educational framework and academic standards are the responsibility of the full-time staff (this is related to the 'critical mass' idea); the part-time visiting staff, often used in the past to 'fill in' gaps in the curriculum timetable, now need to be engaged primarily for specialist contributions not available from full-time staff.

There is no strong tradition of research in the arts, hence there are few research assistants (or research students) attached to arts courses. This affects teaching staff resourcing in three ways. First, any research undertaken is not normally supported by assistants and falls wholly on the researcher. Secondly, teaching staff acting as research supervisors for higher degrees (MPhil/PhD) are relieved of this duty, but thirdly, there is no useful pool of teaching hours from research assistants.[6] In the academic year 1979-80, there were 17 research assistants in art/design in the 23 polytechnics providing these courses, averaging 5-6 hours per week teaching each.

External Examiners

In the make-up of course costs, those for external examiners are, of course, marginal. However, there are two factors which increase the costs for many arts courses over similar costs for other disciplines: (i) the range of options which require an appropriately qualified external examiner for each (this may even mean an examiner for one or two students); (ii) the need to engage external examiners from the ranks of the self-employed professional practitioners. It is necessary to recompense this category of external examiner to make up for the loss of earnings. There is no standard approach to the setting of external examiner fees, but they are often calculated by relating a per diem fee to the senior lecturer salary. At Leicester Polytechnic, this is based on the assumption that a senior lecturer teaches for 100 days per annum (3 days a week for 33 weeks) which equals £65 a day. An external examiner for practical work (music, dance, drama) may be required for 3 days for one aspect of a course.

Technical Support Staff

The concept and role of a laboratory technician servicing courses in science and technology is well understood. The needs of arts courses are less well understood. If resources are to be cost-effectively deployed, it is necessary to analyse these needs in some detail. The objectives of the course must be clearly expressed; what students are required to do and what they actually do should be analysed; what the teaching staff should do and what they actually do requires analysis. The 1972 study of the CVCP indicates some of the answers to these questions. Some polytechnics have devised analytical tools to refine the process[7]. Such studies will indicate where course needs can be

met by support staff and job descriptions for 'laboratory' technicians can be drawn. The 'critical mass' of academic staff can be kept to the minimum required and effectively utilized by the employment of support staff.

Administrative Support Staff

There is an irreducible minimum administration required for any course if it is to be effective and accountable. Students must be registered; their progress noted; procedures devised and executed to take action when academic performance is below standard; examinations need to be arranged and their results recorded and notified; purchases of equipment and consumable materials need to follow approved procedures and an inventory must be maintained. Monies have to be collected to finance course/student visits, etc., and often, in the arts, there are public performances which require administrative arrangements.

If higher education courses are to be effective, a range of data should be maintained. Entry qualifications should be matched to course and examination performance and this profile correlated to first destinations of graduates and diplomates. The changing patterns of professional practice in the arts need some monitoring if the curricula are to be relevant. Course administration involves academic judgement, clerking and documentation. If the special abilities of relatively highly paid academics are to be effectively exploited, they need well-defined administrative support at course/department level and from the central administration. By 'well-defined' I mean an administration that is more than a mundane if necessary bureaucracy, but an effective support to the academic/educational process.

The systematic deployment of staff resources is the most important element in matching academic standards to cost-effectiveness.

An analysis of university teaching staff time undertaken by the CVCP in 1972 (op. cit.) produced the following table:

TABLE 5.2
Analysis of university teaching staff time

	All subjects		The arts	
	% of working year	Mean hours p.w. over working year	%	hrs
Undergraduate time	37	18.5	47	25
Graduate course-work time	5	2.5	2	1
Graduate research time	6	3.0	3	1.5
Personal research time	24	12.0	24	13
Unallocable internal time	18	9.0	16	8.5
External professional time	11	5.5	8	4.5
Total hours worked per week	–	50.5	–	54
Mean no. of weeks worked p.a.	–	47.0	–	48

The CVCP 1972 data appears to confirm what is known about the public sector academic staff in the arts — that they tend to use a higher percentage of their time (than academics in other disciplines) in undergraduate teaching and less in graduate course teaching and graduate research. This point was touched on in the Nuffield Foundation report (1976) in a discussion on the value of small teaching groups and the need to re-examine teaching method: 'Departments of Art and Design find their very individual mode of teacher under increasing pressure ...'. No doubt this problem is common in all other arts teaching — music, dance, and theatre.

STUDENT/STAFF RATIOS (SSR) AND LECTURER COSTS

As the cost of staffing is a high percentage of the total costs of all courses, the student/staff ration (SSR) is an important factor in monitoring the cost per student unit. The University Grants Committee and the DES have views on what may be regarded as SSR norms. The UGC, whilst not publishing norms, has indicated that music might attract a 6 : 1 SSR. The DES produced norms for initial teacher training courses in colleges of education: in May 1972, the Advanced Further Education (AFE) Pooling Committee introduced target norms for all advanced courses in the 'public sector' of higher education and has published the actual SSR in grouped subjects annually since 1972.

Originally, two main groups of subjects/courses were identified and given target norms:

Group 1 — SSR band 7.5-8.5 : 1
(Laboratory and workshop-based courses)
Group 2 — SSR band 9.2-10.2 : 1
(Classroom-based courses)

Art, design, music and the performance arts were subsumed within Group 1. However, as art and design, a significant element in polytechnics and monotechnic colleges of art, was readily identifiable and did not conform to the norms, this subject grouping was monitored separately from 1976. As the report of the AFE Pooling Committee (March 1981) stated, 'Art and Design subjects are properly included with Group 1 subjects for the purposes of comparison with target "norm" bands. However as separate data has now been collected for these groups the two are distinguished in this report.'

Before quoting statistical comparisons of the SSR for art and design in various types of institution, some description of the definition of SSR used by the AFE Pooling Committee should be given, as it differs from that used by the universities. Comparisons between the SSR in universities and other institutions cannot therefore readily be made.

The AFE Pooling Committee formula is:

$$\frac{\text{Av. class size (ACS)} \times \text{Av. lecturer hours (ALH)}}{\text{Av. student hours (ASH)}} = \text{SSR}$$

This, of course is far more refined that a simple division of total students by total staff and has important implications for the conversion of part-time students to full-time equivalents (FTE) and part-time to FTE. As the curricular hours in the arts are high (eg 30 hours per week), it requires 15 students each attending 2 hours per week to produce 1 FTE. Similarly, if a full-time teacher is in class contact for 15 hours per week, the part-time teacher's total hours per week is divided by 15 to produce 1 FTE. On this basis the staff required to teach a class-group of students following a 30-hour per week curriculum would be 2 FTE. If the class had 16 students, the SSR would be 8 : 1. In practice, a sophisticated degree programme in the arts would include a range of theoretical studies and a range of studio work all taught by specialists. The group of 16 could not receive necessary individual instruction in studio work or tutorials in theoretical work with the 8 : 1 SSR. Much of the teaching of dance, music, drama, art and design of its nature has to be at a ratio of one-to-one, even when the group of (say) 16 is together. For example, life drawing and the practice of music must rely on individual tuition.

The 1979-80 report of the AFE Pooling Committee recorded the SSR factors achieved in the Spring Term 1980 by the varying types of institutions conducting degree courses in art and design (Table 5.3).

TABLE 5.3
Analysis of SSR factors (non-university institutions)

	ACS	ALH	ASH	SSR
Polytechnics	10.4	16.2	27.1	6.2
Other major FE colleges	11.0	17.0	30.8	6.1
Colleges of art and design	10.4	17.0	34.6	5.1
Other monotechnics	9.3	16.9	29.1	5.4

For comparison, other Group 1 subjects (science and technology) achieved the SSR factors in Table 5.4.

In art and design the Average Class Size was smaller, the Average Lecturer Hours was higher, the Average Student Hours was higher, and the SSRs were well below science/technology (Table 5.5).

TABLE 5.4
Analysis of SSR factors (non-university) laboratory/workshop subjects

	ACS	ALH	ASH	SSR
Polytechnics	13.1	13.0	21.3	8.0
Other major FE colleges	11.1	16.2	26.0	6.9
Colleges of art and design[8]	6.0	19.6	27.8	4.2
Other monotechnics	13.1	17.5	18.6	12.1

TABLE 5.5
Art and design: lecturer salary cost (£) per student hour

Level of course	Polytechnics		Other major FE colleges		Colleges of art/design		Other monotechnics	
	FT	PT	FT	PT	FT	PT	FT	PT
Burnham I[9]	2.75	0.14	1.08	0.20	–	–	–	–
Burnham II/III	1.22	0.18	1.03	0.20	0.92	0.27	1.38	0.11

The lecturer costs per student hour (given in the same report) in the various types of institution for art/design compared with science/technology courses at the same level are shown in Tables 5.5 and 5.6.

TABLE 5.6
Science and technology: lecturer salary cost (£) per student hour

Level of course	Polytechnics		Other major FE colleges		Colleges of art/design		Other monotechnics	
	FT	PT	FT	PT	FT	PT	FT	PT
Burnham I	3.08	0.05	3.76	0.05	–	–	1.17	0.03
Burnham II/III	1.47	0.03	1.32	0.07	1.72	0.12	1.00	0.05

The comparisons between the lecturer salary cost per student hour in art/design and science/technology show that:

i The cost of postgraduate courses and research in art/design is less than in science/technology. This is probably due to a tradition in

art/design that staff work longer hours per week than in science/technology.

ii The cost of degree-level course teaching in art/design is cheaper than in science/technology using FT staff, but that PT staff are more expensive. This may be explained by the fact that PT art/design staff are more often paid at senior lecturer equivalent rates than in science/technology because they teach FT courses during the day whilst many PT teachers of science/technology teach PT courses in the evenings at lecturer II equivalent rates.

The lecturer cost per hour in art/design varies in the different type of institution. The differential may be explained by a number of factors. The different age profile of staff (teaching service and relevant, prior-to-teaching, 'industrial' experience attracts annual increments). The polytechnics have a preponderance of degree courses attracting higher gradings of staff whilst the other institutions have a larger mix of degree- and lower-level courses which depress the number of higher gradings.

STUDENT AWARDS

Undergraduates and diplomates following designated courses approved by the Secretary of State (DES) for this purpose and subject to certain conditions, attract a *mandatory* award from the individual's local authority. Local authorities have the power to make a *discretionary* award to students following other courses. Discretionary awards are at levels determined by each local authority and may vary from the mandatory award level to a nominal sum. Many 'undergraduate' courses in the arts (particularly practical music, theatre and dance) do not attract a mandatory award.

Postgraduate students are funded from a variety of sources — DES bursaries and scholarships, research councils, industry, charitable foundations and local authority discretionary grants. However, postgraduate students in the arts can normally be expected to compete for only a limited number of DES bursaries/scholarships and to rely on benevolent local authorities.

In a Parliamentary answer[10], the Under-Secretary of State (DES) said that, 'the figures for the areas for which the Secretary of State is responsible are as follows:

Mandatory awards
(Universities) England and Wales £662.9 million
Non-university higher education (England) £447.7 million.'

At present there is no suggestion that students on arts courses attracting a mandatory grant are at risk, except that course places may be reduced as part of the action to be taken to meet institutional financial cuts.

There is concern for the availability of discretionary grants and a reduction here inevitably will affect arts students. Without detailed information from the 106 local authorities, it is not possible to track the effect on

arts courses of the inability of local authorities to fund discretionary awards at the former level. However, one case study, Leicestershire County Council, an authority known for its support for the arts, may serve to indicate why there is concern.

The Leicestershire County Council's 1981/82 estimate for discretionary awards was £1,220,520. The county's policy is to make non-mandatory awards under seven headings:

i *Discretionary Awards at Mandatory Rates*
For students following designated courses but who do not qualify as of right for mandatory awards. This category includes certain postgraduate courses.

ii *Major Awards*
For students following advanced courses outside the mandatory scheme. Those eligible for consideration include those who wish to take a foundation course in art and design.

iii *Lodging Bursaries*
Available to students on most non-advanced vocational courses for whom daily travel to college is not practical. The maximum basic grant is based on 80 per cent of the Major Award with additional allowances payable at the same rate as for Major Awards. Tuition fees are paid by the local authority.

iv *Home Bursaries*
Available to students on most non-advanced courses where daily travel to college is possible. The Bursary comprises approved fees, travelling expenses (over 3 miles from college) and a maintenance grant of £150 maximum (subject to parental income).

v *Handicapped Students*
Residence and tuition fees in appropriate cases.

vi *Open University*
An annual allowance of £25 towards fees, plus Summer School travelling expenses.

vii *Non-Award Cases*
For students under 18 years remission of fees, etc.

The policy for making discretionary awards began to be modified from 1974. From 1975-6, grants to postgraduate students were restricted to courses taken *end-on* to the first qualification. From 1977-8 provision for further grant aiding of students with advanced qualifications was withdrawn (with the exception of law graduates taking the Law Society's finals and students following ordination courses). From 1975-6 awards for study at *private* establishments were restricted to courses not available at local authority colleges. From 1977-8 grant aid was withdrawn for courses in beauty therapy, ceramics, display, equitation, musical instrument technology, photography, theatre, film and stage management.

In the academic year 1980-81, over 600 applications for grant aid were declined and these included at least 36 'arts' students.

TABLE 5.7
Summary of the discretionary major awards made in 1980-81 (Leics. CC)

Course	No. students	Course duration
Foundation Art/Design	132	1 yr
Fashion/Textiles	20	1 yr (final yr)
Graphic Design	19	1 yr (final yr)
Drama	9	3 yrs
Dance	3	3 yrs
Sub-Total	183 (36%)	
All others	325	Various
Total	508	

TABLE 5.8
Summary of lodgings bursaries 1980-81 (Leics. CC)

Course	No. students	Course duration
Dance	19	3 yrs
Drama	11	2 yrs
Graphic Design	9	2 yrs
Textile/Fashion	8	2 yrs
Theatre Technology and Design	3	2/3 yrs
Crafts	2	2 yrs
Silversmithing	1	2 yrs
Music (Foundation)	1	1 yr
Sub-Total	54 (33.9%)	
All others	105	
Total	159	

At meetings on 4 September and 9 October 1981, the Committee restored some of the education cuts and this included provision for further discretionary grants. Those categories benefiting from this restoration included ceramics, stage management, display and postgraduate dance/drama.

From this case study, which may not reflect the position in all local authorities, it would appear that the arts are not disadvantaged compared with other disciplines although the cuts across the board should not be overlooked.

Knock-on Effect

Any significant levelling down of student awards, either mandatory or discretionary, produces knock-on effects on course provision and, particularly in the arts, teaching opportunities for part-time teachers who are characteristically practitioners. The areas most at risk are likely to be music, dance and theatre.

Cut-backs in further education and adult education reduce the teaching opportunities for graduates. This, in turn, tends to dissuade students from pursuing higher education courses in those areas of reduced employment opportunity.

Cost to the Student

The mandatory student grant is not subject-cost-based but is meant to cover or contribute to various expenses — residential, travelling, books and materials, etc. Arts students are required to purchase certain materials and equipment: eg music students must buy their own instruments and often sheet music; visual art students must purchase materials — painting and sculpture. This can make greater inroads into arts student grants than others. The report of the Australia Council (1980) looked at this aspect for visual arts students and says,

> 'There is substantial evidence to indicate that art students generally bear higher course-related costs than the majority of students in other disciplines. The 1974 *Report on Income and Expenditure Patterns of Australian Tertiary Students* tables the median expenditure for university humanities students at $129.00 per annum; for College of Advanced Education Engineering students at $203.00 per annum and university Veterinary Science and Architecture students at $223.00 per annum. Art and Design students are accorded a median expenditure of $318.00 per annum.
>
> 'The Victorian College of Arts advises prospective students that materials to the value of $500.00 per annum (approximately) will need to be provided by students and indicates that in some areas (sculpture, for example) expenditure will be considerably higher.'

The relative position in the UK is unlikely to be very different although some institutions charge course materials in part to course costs: these then become attributed to student unit costs.

STUDENT UNIT COSTS

> 'The Robbins principle is a desirable objective, but successive Governments have allowed higher education to continue expanding faster than the capacity of the economy to afford the cost' (Sir Keith Joseph, Secretary of State (DES), House of Commons [Hansard, 1 December 1981])

'In 1980-81 there were 90,308 new entrants to universities in England and 8,209 to those in Wales. No projections for these countries for 1981-82 or 1982-83 are available. The University Grants Committee has set the universities student number targets for home EEC students to be achieved by 1983-84 or 1984-85. For English universities as a whole these amount to a five per cent reduction over 1979-80, while for Wales the reduction is seven per cent. However, it is for each university to decide what the intake should be each year to meet these targets' (Mr William Waldegrave, Under-Secretary of State (DES) House of Commons [Hansard 1 December 1981]).

'The gross recurrent cost per student, including mandatory awards, at British universities is estimated to have been as follows:

1979-80 (outturn prices)	1980-81 (outturn prices)
£4,370	£5,350

The gross recurrent cost per student, including mandatory awards, at Polytechnics in England is estimated to have been as follows:

1979-80 (outturn prices)	1980-81 (outturn prices)
£–	£3,730

It is virtually impossible to associate marginal cost levels with whole sectors of higher education or even single institutions, because so much depends on the type of course, the availability of places, standards of provision and the circumstances of students. Writing in *The Overseas Student Question* M. Blaugh suggests, on the basis of the work of D. Verry and B. Davies — *University Costs and Outputs* 1976 — that as a rough general rule long-run marginal costs in undergraduate higher education are half of average costs in classroom-based subjects and two-thirds of average costs in laboratory-based subjects' (Mr William Waldegrave, Under-Secretary of State (DES), House of Commons [Hansard, 3 December 1981]).

If these three Parliamentary statements are taken together, a number of points affecting courses generally and courses in the arts in particular can be adduced:

i There is unlikely to be a match between qualified applicants and places. Given that elsewhere government spokesmen have indicated a wish to see a shift towards science/technology and other courses directly related to wealth-creation (this being often narrowly defined), we can expect that arts courses (as defined for this seminar) will be subject to contraction and/or be under special scrutiny in cost terms.

ii Arts courses in the universities may be under more pressure than in the non-university sector in competing for resources as those representing the arts will be in a minority in senate/council debates.

iii In the future, greater attention is likely to be paid to the marginal costings of all courses and the marginal costs of the third grouping developed by the AFE Pooling Committee for SSR purposes (art, design and the performance arts) are likely to receive detailed scrutiny.

For these reasons, student unit costs assume greater importance than hitherto.

Courses in the arts are provided by a variety of institutions. The net student unit costs (ie costs excluding student awards and tuition fee income) can be attributed with more accuracy by the small specialist institutions (eg the Royal Colleges and the Drama Schools) than by the large multi-discipline institutions. In the latter, there are problems of the attribution of costs. Costs can be categorized as direct and indirect.

Direct Costs

Direct costs include the salaries of the teaching staff, guest lecturers and external examiners; the cost of administrative and technician support wholly at course/department level; other staff engaged for course/department level purposes (eg specialist librarians, models, etc.) ('salaries' subsume NI, superannuation and any other insurance costs) together with other direct staff expenses (travel, conference fees and other staff development costs); direct furniture/equipment costs, supplies and services, staff/course advertisement and the cost of student visits taken as part of the course and met by institutional funds.

Indirect Costs

Indirect costs include the overheads of the institution — central administration, computer (if centrally organized), library, other central services, premises and debt charges. The indirect costs can be apportioned to course/student unit costs in a number of ways as indicated by the parliamentary statement on marginal costs by William Waldegrave (p.113).

There has been no national detailed investigation into course costs. There have been sporadic attempts to establish the average costs of subject groupings: eg science/technology compared to the humanities. It may be

useful here to quote from a case study (Leicester Polytechnic) for the outturn 1980-81 to begin a generalized approach to the understanding of student unit costs. As it cannot be assumed that Leicester Polytechnic is average in all costs or that the direct/indirect attributions of costs used would be universally accepted, the data must be viewed with caution although, according to analyses published by the Committee of Directors of Polytechnics (CDP), Leicester Polytechnic's total student unit costs are below the average for all 30 Polytechnics.

Leicester Polytechnic (1980-81 financial year, April to April)

(a) Indirect costs apportioned to all students	£
Library, ed. tech. centre, computer centre, central admin. premises	751.50 (actual)
Catering subsidy, residential halls deficit, debt charges	350.00 (estimated)
Items of equipment transferred from revenue to capital	38.00
	Total £1139.50

(b) Costs per FTE student by SSR groupings (1979 in brackets)		
Group 1 (laboratory-based courses)	£2,586	(£2,430)
Group 2 (classroom-based courses)	£2,094	(£1,851)
Art and design	£2,891	(£2,954)

The possible reasons for variations between the two successive years include:

i Increased expenditure due to increased coses — direct and indirect,
ii Fluctuations in expenditure due to non-recurring purchases of equipment, etc. in one year.
iii Increase or decrease in student numbers.
iv Increase or decrease in costs through changes in course provision.

TABLE 5.9

(c) Breakdown of costs of the faculty of art and design

School	Direct costs £s	Indirect costs £s	Total costs	FTE students	Unit cost 1980-81	Unit cost 1979-80
Art History	179,692	88,765	268,457	119.75	2242	2241
Expressive Arts	235,562	79,794	315,356	107.65	2929	3384
Fashion/Textile Des.	397,577	125,707	523,286	169.59	3085	3121
Fine Art	410,399	155,282	565,681	209.49	2700	2640
Graphics	248,416	90,031	338,447	121.46	2786	2832
Industrial Des. (Eng.)	393,523	103,403	496,926	139.50	3562	3697
Total	1,865,169	642,982	2,508,151	864.44	2891	2954

(d) Breakdown of direct costs, faculty of art and design (1980-81)

	£	
Employees: FT academic staff	1,254,038	Total staff 139.1 FTE
PT academic staff	180,539	Av. £10,313.27 per FTE
Guest lecturers	224	
External examiners	5,322	
Sub-Total	1,440,123	
Administrative	31,207	
Technicians	204,534	
Other employee expenses	2,453	
Total employees	1,688,095	(90.5% of total)
Furniture	1,010	
Supplies/services	134,499	
Transport	2,332	
Printing etc.	2,086	
Staff advertizing	1,408	
Travel/subsistence	7,630	
Student visits	28,025	
Miscellaneous	84	
Total	177,074	(9.5% of total)
Grand Total	1,865,169	

The case study, at best, is a reminder of the make-up of the student unit costs of one faculty providing a spectrum of degree courses in fine art, art history, dance/music/theatre/arts administration, and design disciplines. The FTE student count excludes service given by other schools but includes service given to other schools. Art history is classroom-based although

attracting an unusually high level of travel costs (apart from art gallery/museum study visits, students undergo a period of placement with art galleries/museums/specialist auctioneers). Fine art, long-established, has low equipment costs. Expressive arts, newly-established, incurs equipping and placement costs.

The Australian report on the Visual Arts in HE (1980) looked at resources and funding and brought out points which add some refinement to student unit costs in the case study quoted:

i The Australia Council (which is somewhere between the ACGB and the British Council) funded 30 artist/craftsmen-in-residences per year through the Visual Arts and Crafts Boards in universities and colleges. The costs are additional to the institutional student unit costs.

ii The report identified that 'There are a number of factors which are basic to the nature of a visual arts education and which contribute to the higher-than-average operating costs of art schools.' These were: (a) 'the staff-intensive nature of a good deal of tuition, which is inescapable when creative development requires that students pursue divergent and individual paths. ... It is not simply that students require a working knowledge of a range of technical processes, but that they constantly employ these processes throughout their courses. ... longer-than-average contact hours of lecturing staff'; (b) that in comparative cost terms 'Art courses lie somewhere between engineering and business studies': ie

TABLE 5.10
Course cost comparison: Australian non-universities

Field of study	Factor	Allocations per FTE	
		1978	1979
Commercial/Business Studies	1	$2500	$2750
Teacher Education	1.1	2750	3025
Art and Design	1.3	3250	3575
Applied Science	1.6	4000	4400
Engineering	1.7	4250	4675

(c) that art libraries were more expensive to maintain than other subject libraries 'because of the diverse nature of the material held and used. ... The Art Librarian is faced with an ever increasing range of media with which he/she has to be conversant ... the average cost of general books is between $10.00 and $12.00 (and

would be lower but for the high cost of sociology books), whereas the average cost for art books is $18.45.' Slide, video-tape and film collections were found to be expensive to assess and maintain. 'Art libraries demand substantially higher staff numbers than most other libraries because of the expertise and time needed for the collection, classification and conservation of materials in diverse media and in substantial volume. A higher level of funding for art libraries is also indicated.'

RESEARCH

The concept of *dual-funding* (ie funding in general of the teaching and the research function) that is embedded in the funding of the universities has not been applied to the non-university sector which provides the majority of courses in the arts. The CVCP report (1972) acknowledges 'that no precise figure for research expenditure could be obtained' and 'that there can be no clear division between teaching and research activities.' Nevertheless, the report indicates that 27 per cent of 'arts' teachers' time was spent on graduate and personal research.

There is no research council for the arts. Workers in most other subjects can expect support for research projects from one of the five research councils (1981—2 revenue in brackets):

i	Agricultural Research Council	(£43.6 million)
ii	Medical Research Council	(£107.4 million)
iii	Natural Environment Research Council	(£57.6 million)
iv	Science and Engineering Research Council	(£234.4 million)
v	Social Science Research Council	(£20.9 million)

It should be acknowledged that the humanities generally suffer the same deprivation as the arts, that the design disciplines can exceptionally expect support from SERC/SSRC for appropriate projects, and that SSRC has funded some projects about or involving the arts.

It may be useful to note that the same kind of problem was identified in the USA. In 1975 The American Research Institute for the Arts (ARIA) was founded with funds from the National Endowment for the Arts, the Lilly Foundation and a group of higher education institutions on the initiative of the International Council of Fine Art Deans. So far ARIA has published two volumes of a journal, *Issues in the Arts in Post-Secondary Education* (vol. 1 No. 1, February 1981; vol. 1 No. 2, June 1981).

The National Endowment for the Arts (Research Division), has published a range of research reports.

The arts, then, are taught within the framework of higher education in which research is not clearly divided from teaching, yet are disadvantaged in the two respects mentioned above. Even so, there are eighty-seven individuals registered with the CNAA for research degrees. No doubt there are further registrations in some universities.

The question, 'What is "research" and the value of a research degree in the Arts?' has been debated within the CNAA by the Committee for Art and Design and its Fine Art Board and is being given further consideration by a sub-committee reviewing the role of research vis-à-vis CNAA approved courses. 'Research' in the fine arts and the creative and performance arts is seen to be related to the problems discussed by Professor John Blacking in Chapter 1 (do they represent different kinds of knowledge from those which form the traditional academic curriculum? Are there not non-verbal forms of knowledge which supplement the spoken and written word?). If 'research' is the performance itself — making a painting, dancing a ballet, making a musical composition — than a new definition of 'research' and new regulations for research degrees are required. Such actions might clarify the resources required to maintain standards in the teaching and practice of the arts within higher education.

Pursuing research is one important indicator of staff commitment to the subject they teach. Linked to research, in this sense, are consultancy and professional practice which, in the arts, can be regarded as equally beneficial activities. The resource requirements and implications to sustain these activities are more complex. Secondment, sabbatical leave, travel facilities and contractual arrangements written into conditions of employment and service can be useful support.

Given that, in order to maintain lively, exacting courses, teaching staff need to keep abreast of their subject and contribute to its development in one way or another, it is important that resources for 'research' (however interpreted) are built into the cost of teaching. The arts in this respect are disadvantaged compared with most other disciplines.

GRANTS AND FUNDING

The main sources of funding for the arts in higher education are the University Grants Committee (for courses in the universities), the Advanced Further Education Pool (for courses in the polytechnics and colleges) and the DES for certain institutions. There are other sources of funding which, however useful and important for specific purposes, will remain as marginal benefits to courses in higher education.

Various funding agencies for the arts in general sustain a climate which will benefit the products of higher education directly and indirectly. Grants and subsidies for the theatre, ballet and orchestras, etc., maintain and create employment opportunities for recent graduates; certain grants can assist the recent arts graduate to set up as a self-employed practitioner. Without such funding arrangements, the applications to enter higher education courses would be likely to diminish and put the viability of courses at risk. The sources of such funding include:

— The Arts Council of Great Britain
— The 15 regional arts associations

— Local authority recreation and arts committees
— The British Film Institute
— The Crafts Council

Of these agencies, the Arts Council (ACGB) with its 1982-83 grant of £86 million is the most important. The overall arts grant announced by the government in early December 1981 is to be £193,560,000. This includes grants to museums and galleries. The ACGB grant includes £1 million for housing the arts, £400,000 for the Royal Opera House, £1,600,000 for the Crafts Council, £7,014,000 for the British Film Institute and funding for the RAAs.

On 18 December 1981 the ACGB announced that in order to save £1,250,000 it would have to cut its allocations in 1982-83 to directly-supported projects affecting drama schemes, exhibitions, arts films and music recordings. Training in the arts will be cut by some £80,000 and other areas affected will include music awards, the purchase of works of art, and drama projects submitted by individual companies for specific plays and touring schemes. A similar cut was imposed in 1981-82 when grants to forty-one groups were withdrawn.

The Scottish Arts Council grant will be £10,200,000 and the Welsh Arts Council grant £5,987,000.

Apart from the relationship of employment opportunities to course attraction, general funding of the arts, being a subsidy for all audiences, allows students and staff in the arts in higher education to see/listen to quality performances as part of their studies. This is the material for critical analysis and should be the datum of standards of performance. The links with the maintenance of standards in arts courses in higher education are self-evident.

Even more marginal in terms of gross financial support, but no less important in specific cases, is a range of other funding sources, such as:

— The main educational charitable foundations/trusts
— The British Council
— The Royal Society of Arts
— The Association for Business Sponsorship
— Institutional scholarships and prizes

The main educational charitable foundations — Nuffield, Ford, Carnegie, Gulbenkian, Leverhulme, Wolfson, and a host of other charitable trusts — can be a source of financing for special projects in the arts in higher education, although the bulk of grants from these sources are earmarked for the sciences and medicine. For example, the Nuffield Foundation 34th Report (1980) shows how some £4 million was disbursed during the year. One of the Foundation's objects is to promote 'the advancement of social well-being, especially through research' and despite

having to disappoint many applicants (often because they 'failed to satisfy the overwhelmingly important criterion of having a recognisable practical outcome'), two grants were made to workers in the arts:

i University of London, Goldsmiths' College, Holographic Arts Workshop, Dr. P.A. Walton:
The teaching and development of holographic techniques and processes to Fine Art undergraduates
£3,000

ii University of Sussex, Centre for Research on Perception and Cognition, Prof. C. Longuet-Higgins in collaboration with Mr C. Lee (a professional pianist):
The problem of rhythmic perception and how the human listener perceives without difficulty changes in the underlying metre of well-formed melodies.
£6,826 over 2 years

These examples of successful applications for grants suggest that there are funding sources for the arts in higher education not yet drawn upon by the staff, possibly because of the lack of a tradition of research in the arts.

The British Council has various schemes to assist exchanges and travel for staff. The Royal Society of Arts provides bursaries for arts students, not least in music. The Arts Council funds fellowships in video, artists in residence, writers in residence, etc., and has recently (November 1981) commissioned a report on residencies and projects involving photographers in education work to see how Arts Council placements have benefited photographers, teachers, pupils and the public.

The Association for Business Sponsorship, now in its fifth year, seeks to increase support from industry and commerce for the arts. The Awards Scheme attracted 125 nominations in 1981. Most of these sponsorships, totalling £6,250,000 are to non-educational events and activities but applications from higher educational institutions are not excluded.

Many institutions of higher education have funds and bequests donated over the years to provide travelling scholarships, awards and prizes for their arts students. These range from sums eroded in value by inflation to significant awards to enable graduating students to study abroad. It appears that in this area of resources, the arts are served better than most other subjects.

The arts provision outside the curricula ('the hidden resources') should not be overlooked. Apart from the national and regional theatres, orchestras, etc., TV can be such a resource. One illustration, from a great number, was the ITV programme 'A Lot of Happiness' (10.30 p.m. Tuesday, 15 December 1981) in which Granada TV asked the Royal Ballet choreographer, Kenneth MacMillan, to make a new ballet. The producer, Jack Gold, and his camera team sat in on the creative sessions asking questions of MacMillan and the pas-de-deux performers, Birgit Keil and Vladimir Klos, about what they were doing and why. The result was a

fascinating insight into the creative world of dance. The material, particularly if video-taped (in ways which met the copyright arrangements) would have been good teaching material and a topic for a seminar.

The reverse of this coin — 'the hidden resources' — is the discontinuation of the Victoria and Albert Museum's circulation department which for years provided a very useful study resource for colleges of art, etc.

Some universities have endowments to provide resident musicians — a string quartet for example. Inflation may have eroded the value of the endowment and placed the facility at risk. Clearly, such a resource is vital to a department of music which may offer undergraduate courses or have the role of cultivating an interest in music in its undergraduate members.

THE REGIONAL ARTS ASSOCIATIONS

There are twelve English regional arts associations (RAAs) in addition to the Scottish Arts Council and the Welsh Arts Council, all of which receive the majority of their funds from the Arts Council of Great Britain. The RAAs also receive funds from local authorities, the Crafts Council, and the British Film Institute, from industry and from other private sources. Whilst the remit of the RAAs is concerned primarily with the arts in society generally, their activities and grant-awarding procedures provide direct and indirect support for the arts in higher education.

The indirect support cannot be quantified, although a number of members of the teaching staff of HE institutions receive personal grants (on the same basis as other members of the general public) to assist their professional practice activities. In so far as the general activities of the RAAs create an awareness of and stimulate a demand for the arts, the indirect support should not be discounted.

The direct, identifiable support, although marginal, is an important supplement to the arts in HE. A search through the annual reports of the twelve RAAs (1980-81) reveals the direct support to HE summarized in Table 5.11.

THE EFFECTS OF THE CUTS

As indicated earlier (p.98) the effect of the cuts on HE in the various sectors (universities, polytechnics, direct-funded institutions, voluntary colleges and other colleges) cannot be tracked at this stage with any precision.

The July 1981 UGC letters giving grant allocations to individual universities included 'invitations' to phase out certain studies. The phrase 'to consider discontinuing' usually applied to 'the arts and social studies', and where the arts were mentioned they are listed below (p. 124). The overall effect of the UGC proposals, if implemented, will be (i) to reduce the home and EEC student numbers by about 5 per cent in 1984-5 over 1979-80 levels (as there were some 9,000 more students than had been allowed for by the government, the reduction will be 7.5 per cent;

TABLE 5.11
Identifiable direct support by RAAs for HE: 1980-81 (£s)

	Music	Dance	Drama	Visual arts	Other	Total
East Midlands Arts	2,000	–	–	2,100	–	4,100
Eastern Arts Assn.	6,177	–	1,900	5,337	–	13,414
Greater London Arts	2,490	126	–	–	–	2,616
Lincolnshire & S. Humberside	700	–	130	50	78	958
Merseyside Arts Assn.	900	–	–	–	–	900
North West Arts	2,962	400	3,000	6,462	6,817	19,641
Northern Arts	2,168	–	340	8,500	–	11,008
S.E. Arts Assn.	2,533	100	2,510	14,720	–	19,863
South West Arts	1,194	5,544	114	458	–	7,310
Southern Arts	3,450	–	32,000	10,780	250	46,480
W. Midlands Arts	1,100	650	–	4,200	23,345	29,295
Yorkshire Arts	100	–	700	3,535	40	4,375
N. Wales Arts	–	–	–	–	–	–
S.E. Wales Arts	100	99	–	1,000	–	1,199
W. Wales Assn.	696	–	225	925	–	1,846
RAA totals	26,570	6,919	40,919	58,067	30,530	163,005
Scottish Arts Council	6,222	–	1,500	127,970	–	135,692
Welsh Arts Council	21,840	–	–	3,793	100	25,733
RAAs + Scottish and Welsh Arts Councils	54,632	6,919	42,419	189,830	30,630	324,430

Total income RAAs £10,622,819
% direct support for Arts in HE 1.53%

Total income RAAs + Scottish + Welsh Arts Councils £24,446,790
% direct support for the Arts in HE 1.32%

ie around 20,000 places) and (ii) to effect a slight shift in the percentage of arts students to science/medicine, so that the arts will account for 48 per cent, science 42 per cent and medicine 10 per cent instead of the 1979-80 mix of 50 per cent, 41 per cent, 9 per cent.

The AFE Pool allocation for the financial year 1982-3 (April to March), announced in January 1982, indicated an average cut on polytechnic budgets (85 per cent of all AFE) of 5 per cent and an average of 9 per cent on other colleges. The direct-funded and voluntary colleges appear to have received an average cut of about 7.5 per cent. Whilst these cuts *may* lead to a reduction of some 25,000 to 30,000 student places (and there is no

formula to link funding with places in the diverse AFE field), there is no firm evidence that a percentage shift in the discipline mix will disadvantage places in the arts. However, the most hard-pressed polytechnics (NELP, Teesside, Brighton, Wolverhampton and Middlesex) may be forced to reduce art, design and the performing arts as these are the most expensive in staffing. The 'other major institutions', which include the colleges of art and design, must reduce staffing (and hence students) to meet their high average cuts. The DES letter giving the AFE Pool allocation specifies that the calculation assumes an SSR for art/design of 7.5 for polytechnics and 7.1 for other colleges.

In trying to assess the possible effect of the cuts on the provision of the arts in HE, there are two points to be borne in mind: (i) the demography of the 18-year-olds who are the main source of traditional applicants to HE, and (ii) the developing role of the universities in recent years as providers and patrons of the arts. Bill Forster (1979), in discussing the contribution of the universities to the arts, has made some important points among which were (a) that arts departments have a function to offer a range of artistic activity on the campus as part of undergraduate life, (b) that these departments increasingly offer artistic activity to their local communities, having, for example, music performance spaces and being custodians of major national collections, and (c) that 'the least quantifiable of all universities' "hidden" resources and contributions to the artistic life of the nation' was their staff.

The result of the cuts may not only reflect the demography of the 18-year-olds as undergraduates, but may reduce the universities' ability to serve both the undergraduate population and the community in terms of the arts.

The university arts courses under threat as indicated in the UGC July letters are:

Bristol	History of Art		
Exeter		Drama	
Hull	History of Art	Drama	
Kent	History and Theory of Art	Drama	
Lancaster		Theatre Studies	
Leeds		Drama	
Leicester			Music
Newcastle			Music
St. Andrews			Music
Warwick		Theatre Studies	

The University of Wales is recommended to consider concentrating certain provision, including music, within its federated institutions. Loughborough is encouraged to continue drama and creative design. At the University of Kent there are 50 drama students attached to the Faculty of Humanities;

at Warwick between 130-150 students taking theatre studies; and at Hull about 100 students of drama. Whilst these course/studies are under threat, the final decisions are yet to be taken by the individual universities.

In the non-university sector information on course closure and student place reduction in the arts is even less clear except in one area not yet mentioned in this paper: that is in the provision of Post-Graduate Certificate in Education (PGCE) places for specialist primary and secondary teachers of the arts.

There are thirteen approved centres providing a one-year PGCE (Art) with a total of 560 students in 1981-82. This number is to be reduced in 1982-83 to some 410 for which there are 927 qualified applicants. This reduction has been arrived at by the DES after consideration by ACETT and does not derive directly from the financial cuts.

The cuts in the ACGB grant and in the RAA grants will affect the arts in HE in a number of ways. The institutions cannot expect the level of residencies to be maintained nor to receive the same level of assistance for their more general arts activities unless a different approach to ACGB and the RAAs is adopted which gains their support. Those institutions which seek student placements in art galleries, museums, theatres, and orchestras for experience as part of a course of study will find placements more scarce and harder to secure.

The cut in the purchasing power of the mandatory student grant and the reduction in the number of discretionary grants is likely to be felt more acutely by arts students than others. This effect on the attraction of applicants for arts courses will be exacerbated by the reduction of employment prospects in part attributable to the effect of the grant reductions on the ACGB/RAAs.

Although the information is far from complete, it is clear that the arts will suffer from the cuts in a variety of ways. Whether they will fare worse than other subjects in HE as a whole is not yet known.

COST EFFECTIVENESS

The notion of 'cost effectiveness' is complex and requires some clarification. At its most simple level the term suggests getting good value for money (investment return). However, this begs the important question of agreement on what is 'good value' and subsumes the question of what are the objectives to be set against which the outcomes can be measured in cost (and indeed other) terms. As Professor John Sizer (1979) pointed out, a distinction can be drawn between effectiveness and efficiency. 'Effectiveness' is linked to the achievement of the objectives set; 'efficiency' is achieving those objectives with an optimal use of the resources available. Any discussion of cost effectiveness in higher education and the arts in HE must begin with an attempt to define objectives and be followed by development of performance indicators which measure effectiveness and efficiency.

Objectives for the arts in HE have been defined despite the obvious difficulty of trying to objectify activities which are particularly prone to subjective evaluation. Arnold Wesker (1981) wrote, 'The value of Art is intangible and thus always difficult to explain,' but this statement is about values inherent in the arts (which can always be questioned) and not about objectives. Lord Redcliffe-Maud (1976) has defined 'the Arts' in ways which indicate general objectives, and a TUC Consultative Document (1976) sets out a range of objectives for the arts in society. Individual HE institutions have set their objectives for courses in the arts. These can be placed into three categories: (i) the education/training of performers in the arts; (ii) the education/training of scholars concerned with the arts, and (iii) the widening of appreciation of the arts among students in other disciplines. There are sub-sets within these three categories.

For present purposes, the objectives of (i) and (ii) need not be detailed, although the importance of (i) to the maintenance of the high standards and the reputation of the professional arts in the UK in the post-1945 era (and the resulting economic benefit to the nation) should be stressed. Category (ii) is directly linked to the formation of a sound framework for analytical criticism and the encouragement of standards, whilst (iii) leads to the formation of an informed audience for the arts. This latter as an objective for the arts in HE and for linking the universities and the arts with the community was discussed by Bill Forster (1979) and needs to be stressed in any review of policy for the arts in HE. Here I quote from a letter received from a vice-chancellor of a university with an arts centre formed with clear objectives in mind:

> 'You ask about our Arts Centre, and you are quite correct that it is a centre which was built wholly from privately donated funds and no UGC capital was used in its construction. It is essentially an Arts Centre open to the surrounding community in addition to members of the University. Film began as a subsidiary activity, and whilst I suppose that would be a correct description of it, it is a tremendously popular programme. During the academic year we have a series of eight or nine special subscription concerts, the seats for which can be purchased separately. These concerts have been made possible by a grant which we receive from an anonymous benefactor.
>
> Whilst the Arts Centre, therefore, is in no sense part of our academic programme, it indirectly has, I suspect, a considerable effect. We have a very flourishing Department of Theatre Studies and a degree course in Film and Literature, both of which are heavily over-subscribed. We are able to appoint a young man to be our Director of Music and he helps the Director of the Arts Centre to co-ordinate the music programme for the University, to conduct the University choir and orchestras, and to liaise with the

work of our resident quartet. We would have wished to support an honours degree in music but, alas, the cutback in universities has caused the project to be indefinitely delayed, for music is an expensive department to run.

One of the most rewarding features of the Arts Centre is that it has become a meeting-ground for the University and the community, and many members of the community come to performances. The Hall holds just over 1,300 seats and is generally filled for all major performances. The Theatre has just under 600 seats and the Studio seats 200. The Arts Centre also contains a Conference Room holding 200 in a horseshoe, and this has become a popular venue for ordinary university lectures and large seminars and is continuously programmed for this purpose throughout the term. The Hall, of course, is used extensively for examinations during the examination season.'

Having set objectives, performance indicators to measure effectiveness and efficiency need to be developed, although it cannot be assumed that institutional objectives, however self-evidently worthy, will be accepted by paymasters and society generally; there are questions of political priorities which need to be squared with individual institutional objectives.

Performance indicators will vary and are not absolute[11]. They may include:

i Ratio of applications to places available.
ii Wastage rate.
iii Final pass profile of classes of degree obtained.
iv First destination data on graduates/diplomates.
v Student unit costs.
vi Spin-off value to other courses
vi Resulting publications and creative work.

Most of these indicators can be quantified or at least described in reasonably objective terms.

The student unit costs have been referred to earlier but perhaps the point about economies of scale needs further development in view of the random cuts being, or likely to be, applied to courses in the arts.

Some aspects illustrating the relation between sizes of units and their teaching, research and service outputs were discussed by Fritschi, Grin, Kraus and Paltenghi (1980). Their study, whilst avoiding the unit cost approach, concluded that there are several differentiated size effects; that the size effect is usually combined with other factors but that convergent findings indicate a positive effect of size — access to outside sources of finance, recognition by the international community, and that '*economies of scale* are readily apparent, both as regards expenditure per post and various relationships between student numbers and input'. If the economies of scale argument is to be taken seriously as an important factor in cost-

effectiveness, then there must be some further rationalization of courses.

For reasons already exposed, the arts in HE are expensive. They require more floor space per student than other disciplines; the SSR needs to be generous; the library content is expensive and more expensive to maintain than the usual book stock. There are some compensatory economies — the annexe to the DES letter to LEAs (12 January 1982), *Rate Support Grant 1982-83: Education Pooling Adjustments,* gives assumed average lecturer salary figures:

	£s, 1982-83 cash	
	Polytechnics	OMES
Group 1 (laboratory based)	14,206	14,188
Group 2 (classroom based)	14,328	14,145
Art and design	13,439	12,108

This despite the fact that the SSR assumed favours art and design. Marginal costs are lower (see p. 112). Arts staff teach longer hours (see pp. 105-106).

Finally, the arts as practised bring an economic advantage to the nation and this factor should be brought into the discussion on cost-effectiveness. The financial benefits are mixed with unquantifiable benefits contributing to the quality of life. The reputation gained by the performance/expressive arts in the UK attracts many tourists; the national theatre and dance companies earn foreign currency by their tours as do orchestras. The level of arts provision is a factor in foreign industrial investment in a particular location in the UK (at least according to the East Midlands Economic Planning Council). The ACGB (1981) links the practice and appreciation of the arts with education and the integration of educational policy with its own. The objectives of the HE institutions and their cost-effectiveness cannot be divorced from wider national policy decisions for the arts.

CONCLUSIONS

Despite a fairly exhaustive search of the bibliography on the provision of the arts and on the arts in higher education in particular, the data on resources for the arts are far from complete. The so-called binary system in higher education does not facilitate the collation of information. The universities have a great deal of autonomy so that neither the Committee of Vice-Chancellors and Principals of the UK Universities (CVCP) nor the University Grants Committee (UGC) appear to gather central information of the kind required for this study. The Association of Commonwealth Universities' (ACU) *Compendium of University*

Entrance Requirements for First Degree Courses in the UK, and its *Commonwealth Universities Yearbook* are useful sources of information on courses but give no breakdown of student cohorts. Staff with subject attribution are listed and, by applying a notional SSR, student numbers could be derived.

The non-university sector is not homogeneous. The data base for the thirty-one polytechnics in England (29), Wales (1) and Northern Ireland (1) is readily available through the Committee of Directors of Polytechnics (CDP). The other LEA-maintained colleges, the voluntary colleges and the direct-funded institutions providing some HE are not organized in ways which facilitate the gathering of information on resources. A DES document (July 1981) gives a total of 396 non-university institutions in *England* providing some HE:

Direct Grant	37
Polytechnics	29
Others	330
	396

This, of course, omits Wales, Scotland and Northern Ireland. Wales has one polytechnic and five institutes of higher education. Scotland has fourteen central institutions (funded direct by the Scottish Education Department) and two colleges providing substantial HE (Napier College of Commerce and Technology, Edinburgh; Glasgow College of Technology). All HE outside the universities in Northern Ireland is concentrated in Ulster Polytechnic and in teacher training colleges.

No doubt most, if not all, of the 421 non-university institutions in the UK providing HE offer some courses or activities in the arts.

The analysis of the identifiable financial support given by the RAAs to HE institutions masks a great deal of indirect support both financial and advisory. It is clear that any policy for the arts in HE should not be formulated in isolation from policies for the arts in society generally: the two are inter-linked and overlap in calls on resources. This is not a new notion. The Redcliffe-Maud (1976) report includes two statements related to the point:

> 'The excellence of our artists, professional and amateur, and our increasing enjoyment of old and contemporary art depend in each case more on education than on anything deliberate arts patronage can do.'
>
> 'Meanwhile we must reject the long-established fallacy that "arts support" and "education" are two separate things.'

The TUC (1976) report on the arts also supported this view:

> 'The working party considers that both the Arts themselves

and the education service could benefit from closer working relationships.' (Para. 17, p. 9)

The same ground was covered by Bill Forster's (1979) report and the theme is further pursued by the ACGB (1981)

The Calouste Gulbenkian Foundation has commissioned a feasibility study as a preliminary to an action-research project to examine ways in which the financial and management methods of arts organizations might be developed. The project is conceived as a way of helping arts organizations in the regions to overcome problems in finding business sponsorship and patronage. The results of this study should be brought into any policy review of the arts in HE.

The Policy Studies Institute, in association with the Rowntree Trust and the DES, is currently engaged in a national research programme 'Facts about the Arts', aimed to gather and analyse information on the arts. The second-year students of the BA(Hons) degree in performing arts at Leicester Polytechnic are likely to provide a profile on Leicester in the following format:

a Details of all buildings for the arts, ranging from the purpose built (such as the Haymarket Theatre) to the multi-purpose such as the city neighbourhood centres. Information on usage, ownership and facilities.
b Details of the employment structures of selected organizations: eg the Phoenix; Leicester City Council's Arts and Recreation Department; one of the Art Galleries; De Montfort Hall.
c An analysis of all events taking place during one month — say February.
d Analysis of audience surveys (where they exist) and design, implementation, and analysis of new surveys as appropriate.
e Details of amateur and community arts activities in Leicester, including number of participants and, where possible, social composition.

The state of resources for the arts and the arts in HE is fluid and time is needed for clarification. Nevertheless, it appears that even before current research projects are complete, it is necessary to develop a policy for relating the provision for the arts in HE to the provision for the arts generally.

Some factors linked to the cuts in HE have been listed (p. 100). If resources for the arts in HE are worse affected by the cuts than other areas of work (and this has not yet been established) then it is necessary to restate the arguments for the arts in HE. It would be useful to demonstrate the links between the arts and the economy. By 'the economy' is meant not only wealth production but the whole range of socio-economic benefits to the nation of an international reputation in the arts and how it is achieved and sustained. Part of this exercise should attempt to envisage

the longer-term effects of the second industrial revolution now in its embryonic stage. There is no doubt that if the new technologies are applied to manufacturing and service industries, our concepts of 'employment', 'unemployment', 'leisure', 'the working life', etc., will require re-definition. The place of the arts (and the definition of 'the arts') needs careful review. The lead-time of higher education and its effects on those receiving it spans about a decade, so that forward planning on resource deployment to the arts in HE is urgently required. The success of this exercise could with its export potential help to develop a stronger 'leisure business' base for the UK.

In the immediate future, the main problem for the arts in HE is to reduce the student unit cost whilst maintaining academic standards *and* developing an appropriate research base. The need has been mentioned (p. 000) for a policy on staff-development programmes and a policy on the employment of and role of part-time staff.

The first casualties of cuts are part-time staff, because of their flexible contractual position. However, the arts differ from other disciplines in that a range of skills are required for subject teaching and teaching-support which cannot be met economically by full-time staff appointments. Additionally, in some of the arts, the undergraduate work is enlivened significantly by professional practitioners engaged as visiting staff. Any policy consideration on resources must recognize the value to the arts in HE of part-time visiting staff.

Full-time staff in the arts, particularly those primarily involved in the practice of the arts rather than those engaged for their scholarly interest in the arts (although this is an over-simple division), are liable to find that their potential as effective teachers becomes exhausted relatively rapidly unless they practise their art concurrently with teaching. If the cuts in the arts in HE result in a significantly 'improved' SSR, the danger is exacerbated. This can only be avoided by a new approach to staff development or a new approach to contractual arrangements. The 'critical mass' syndrome will achieve an even greater importance and must lead to a better concentration of resources — a smaller number of centres offering a major grouping of studies, etc. It may be apposite to re-state that teaching method should be reviewed as part of a policy for staff development if standards are to be maintained with reduced resources.

NOTES

1 Programme on Institutional Management in Higher Education; director: Dr Paul M. Le Vasseur, OECD/CERI, 2 rue Andre Pascal, 75775 PARIS, Cedex 16, France.

2 But see, for example Jane Ritchie (1972) *The Employment of Art College Leavers* London: HMSO

3 See, for example, Chas. Madge and Barbara Weinberger (1973) *Art Students Observed* London: Faber

4 Tokugawa period of feudalism in Japan (1603-1868) marked by an unbroken peace for 265 years. Japan's rulers virtually shut the door to all foreigners and imposed a rigid system of social stability at home. This excluded foreign thought and technology.

5 *A Survey of Polytechnic Accommodation June 1977 - July 1978.*

6 It is normal, at least in the non-university sector, to expect research assistants to teach up to six hours per week. Unless this teaching commitment is met, the salary of research assistants funded from the general budget cannot be charged to the Advanced Further Education Pool.

7 Staff timetable form, Leicester Polytechnic (Appendix Five).

8 Largely advanced printing technology.

9 Courses in the non-university sector are categorized into five levels and these levels are related to the formula used to produce the staffing establishment by gradings.

Burham Category I: Taught courses or research programmes or combinations of the two leading to a higher degree. Courses leading to postgraduate qualifications where a first degree is a prerequisite for entry.

Burnham Category II/III: Courses above ONC leading to a degree where one/two GCE 'A' levels are a prerequisite for entry and lead to a degree or graduate status.

Burnham Category IV/V: Below higher education definition.

10 *Hansard* 27 November 1981.

11 Certain criteria were discussed in an article for the *Times Higher Education Supplement* (Bethel 1981b) which attempted to expose the complexities of balancing institutional approaches to educational planning with national strategies. Some results of leaving the planning of courses and course-disestablishment to the institutions were discussed in an article for the *Times Education Supplement* (Bethel 1981a)

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6

MUSIC

HISTORICAL CONTEXT

The early development of music education in higher education in Britain seems somewhat haphazard. We know that degrees were conferred by Cambridge and Oxford in 1463 and 1499 respectively and that Dublin awarded degrees from 1615. By the end of the nineteenth century degrees were also awarded by London, Edinburgh, Manchester, the University of Wales, and Durham. Between 1900-1933 Birmingham University, the National University of Ireland, and the Universities of Glasgow and Sheffield were also conferring degrees. By 1947 Durham had a BA Honours in music. Until this time there were no clearly recognizable course structures in universities beyond 'exercises' for a Doctorate, sometimes called an 'Act'. For instance, when Haydn was awarded a Doctorate at Oxford he submitted a three-voice canon and gave several concerts which probably constituted such an 'Act'.

Perhaps the clearest indication of objectives for degree courses is to be found in the form of examinations. Specific examination requirements were formulated at Cambridge in 1857 and at Oxford in 1862 during the professorships of Sterndale Bennett and Ouseley respectively. These provided the model for other universities and established the emphasis on harmony and counterpoint, orchestration, history of music and knowledge of specified scores, sometimes with an 'Exercise', a work for instruments or voices. This 'Exercise' became the basis for the award of Doctorates (Scholes 1938).

A number of music departments were established at universities fairly early on, though they may not have been awarding degrees and we might assume that they were largely responsible for the 'musical life' of the university rather than formal instruction. Departments in Manchester, Aberystwyth and Cardiff were established well before the end of the nineteenth century; Newcastle, University College Bangor, and Bristol had departments of music in the 1940s; chairs were established at Sheffield in 1929 (Percy Buck), in London in 1964 (Thurston Dart) and in York in 1965 (Wilfred Mellers). The University of East Anglia had a department in 1965 and Exeter in 1966. We might notice also that other institutions were beginning to establish departments: fairly soon after the Second World War, for instance, Huddersfield Technical College in 1948 and the North East Essex Technical College in 1960.

The very rapid expansion since the mid 1960s is partly due to the growth in numbers and size of university music departments but substantially a result of increases in colleges of education/higher education, polytechnics, and, to a more limited extent, the music colleges. In 1965 it was estimated that there were 730 students of music in universities. In 1975 the estimated number was 1,728 in thirty-two different departments. In 1975 the estimated number of students in the colleges of music (including Dartington College of Arts) was 4,271 across twenty-five different establishments. By the same year it was estimated that 142 colleges of education were running courses with a main music element for 3,903 students. The total number was therefore estimated at 9,902 in 199 institutions (Training Musicians 1978).

This brief and partial historical account raises a number of implications which have to be faced. We are the inheritors of three fairly distinctive types of institution and it will be necessary to consider universities, polytechnics (along with colleges of higher education) and music colleges as separate entities for the moment, not in order to maintain the status quo, but to establish the distinctive contribution each can make.

UNIVERSITIES

The traditional emphasis in British universities has been on musicology: ie the historical and social context of music, analysis of compositional processes, along with 'stylistic' composition. A broader curriculum has developed in some institutions, where instrumental/vocal teaching has developed and the approach to composition has become more experimental, or 'free'. There is increasing attention to career aspects of degrees, with Tonmeister and related courses in physics and electronics. Musical administration, management and publishing can be found among many other variants of the traditional music degree.

We would argue that the main role of university music departments is to participate in a 'liberal education', in the sense of being non-vocational and certainly without having a main aim of performance careers. Collaboration with proximate colleges of music might, in certain cases, be further developed to provide instrumental teaching and strengthen musicology, while the opportunity for postgraduate work in a music college gives the possibility of access to the music profession for those with music degrees, and often for those with other degrees. The important university role is, nevertheless, that of contributing to a liberal education. Performance will be encouraged as part of the development of musical understanding, and a strong research presence should permeate work at all levels.

It has been suggested that there is a transfer effect from the study of music to other disciplines. Lord Vaizey puts it this way:

> 'Musical intelligence is as obviously recognisable as, and akin to, a conventional academic intelligence, as any other form of specialized ability.' (Training Musicians 1978)

The implications of such a view are obvious and important.

> '... music as a general subject is an intellectual discipline in its own right, as well as artistic discipline, and there is good reason to suppose that a broadly based musical education ... can be just as much a preparation for — say — a civil service or business career as a degree in history or physics is generally accepted to be.'

A similar point is made wittily by 'Enry in George Bernard Shaw's *Man and Superman* (1901-3):

> ' *'Enry Straker:* Very nice sort of place, Oxford, I should think for people that like that sort of place. They teach you to be a gentleman there. In the Polytechnic they teach you to be an engineer or such like.'

POLYTECHNICS AND COLLEGES OF HIGHER EDUCATION

Things are not quite as simple now as in Shaw's day. The increasingly 'poly', rather than 'mono'-technic interests of these institutions and the diversification into and out of educational studies has created a wide diversity of roles in any single college/polytechnic. Even so, there is a greater vocational 'feel' about this side of the binary line and, at times, even an FE pre-degree role.

The growing independence from universities and the entry of the CNAA on to the scene of validation seems to have had strong effects on music education. One of these is a proliferation of diversity in degree content and teaching method and another, not especially congenial to musicians, is the necessity for thinking out courses before they start; providing a convincing description of such things as objectives, assessment procedures, staff retraining and qualifications and resources. Many colleges of higher education seem to be facing similar difficulties to those experienced during the rapid expansion of schools and colleges in the mid-60s. At that time many teachers appointed to teach a specific aspect of music, for example piano or the history of music, found themselves having to cope with teaching practice and educational studies. Many of them found this uncongenial and a number were clearly not adequate in this respect. The position now is almost reversed. In some instances, teachers in colleges of higher education are being asked to diversify into music as an academic or professional study, when their experience and background is essentially music education and the school classroom.[1]

This raises the important issue of the retraining and re-education of teachers of music in higher education in order to staff different courses adequately. Indeed it draws our attention to the need for teaching and education studies for all teachers in higher education. The skills, attitudes and background of 18-year-olds coming from the diversity of schools and,

one hopes, from a slightly increasing range of social context, also raises critical problems about teaching techniques and learning resources. In universities too, it is no longer satisfactory to conceive of a course as being mainly private study with a few 'lectures' derived from the research of academics.

The poor recruitment to BEd courses is an indication of the 'bad press' that teaching has at the present time both in terms of career prospects and of day to day working conditions. Students seem reluctant to commit themselves to a four-year BEd Honours course with a specific vocational aim. The more flexible three or four-year BA with a PGCE or Music Teachers Certificate of one year duration seems more attractive. It is also more attractive to the government, in that it is much easier to control the output of teachers by manipulating the numbers on one-year courses than it is to cope with a four-year time interval. For these reasons, the three-year degree course plus one year of teacher education is now increasingly the pattern for entry into a teaching career. If this is to be the case then it is important to develop some optional course elements in degrees that would give at least some insight into teaching as a career and, in the case of instrumental teaching, provide a training.

The Gulbenkian Report of 1978 recommended a more flexible approach to higher education in music with greater possibilities of transfer between institutions after two years. For example, students may go to a music college, take the DipHE and then go to a college of higher education to obtain a BEd degree. Alternatively they might wish to move to another college to specialize in advanced instrumental performance or in instrumental teaching studies. There has been no development here, partly because of administrative difficulties and largely because of the economic climate. We do not accept the 2 + 2 recommendation and it seems to us to have neither the merits of BEd nor of a first degree plus professional qualification.

COLLEGES OF MUSIC

The funding and staffing of different types of establishment inevitably lead to different types of courses. The funding of the music colleges has been particularly haphazard and, until recently, the remuneration of staff has been poor compared with that in polytechnics, universities and colleges of higher education. The colleges of music were largely created during the nineteenth century with a view to training performers, and to a more limited extent teachers, and their staff, drawn from local musical institutions such as the opera house and the orchestra, inevitably functioned on a part-time basis, frequently paid by the hour and often somewhat erratic in attendance because of professional commitments. More recently there has been a development of the appointment of full-time staff in an attempt to provide a 'core' course and to provide some stability and regularity of student contact. Since 1975 three of the London colleges

(Royal Academy of Music, Royal College of Music and Trinity College of Music) have received a deficiency grant from the DES and staff are now paid on the Burnham scale for further education. This is clearly not a very satisfactory way of funding colleges and it may be of interest to note that Trinity College of Music seems to derive a large part of its income from its examination system of grades and diplomas, both in the UK and overseas. The system of staffing is often seen by students and staff in the colleges of music to give rise to a somewhat piecemeal course, lacking cohesion, with an emphasis on the first study, which may be instrument or voice, and less importance attached to often erratically-attended lectures on the history of music, and classes in aural training and musical analysis. Because the system is heavily geared to individual instruction there is at times amongst students a feeling of detachment, even a sense of loneliness on such courses. It has been a frequent criticism of music college courses that they do not provide the 'liberal education' in music and through music that may be the ideal of certain university music departments and a number of polytechnic and higher education departments. One of the weaknesses in music colleges is the difficulty of providing opportunities for work in small ensembles where much can be learned about music, styles of performance, ensemble skills and, indeed, the historical context of pieces. There often seems to be a gap between individual instruction and the large-scale choral or orchestral rehearsal. For example, it is not unusual to come across a string player from a music college who will not have had any structured experience in a quartet or other chamber music ensemble.

An important issue arises: that of the status and commitment of teachers. It is often claimed that good instrumental students would prefer to have lessons from an acknowledged professional practitioner than someone whose job is that of full-time teacher. In this way the aspiring performer may have higher standards set, and find, through the teacher and his/her contacts, a point of entry into the musical profession.[2] We wish to emphasize strongly that part-time teachers must be protected. They are *essential* for the teaching of instrumental specialisms and can be employed very flexibly and economically from year to year. Yet they are very vulnerable, often on limited contracts and easily seen as peripheral to institutional life. They are in many cases the best teachers that we have and must now be regarded as a unique and endangered species in need of protection.

We note the high pressure of demand for places in all three categories of institution. We attribute this, in large part, to the development of instrumental teaching in schools which is itself now threatened. Such a move towards 'privatization' in education can only lead to loss of opportunity for the boy or girl from a less 'advantaged' home.

Our main recommendation here is that *diversity* of institutions should be encouraged. The distinctive emphasis of one type of higher education setting and the variety across individual colleges does much for the richness of higher education in Britain.

ASSESSMENT OF MUSIC

Examinations and other forms of assessment tend to determine and certainly to indicate the emphasis and values embodied in a particular course. Amongst the arts, music is the most frequently and intensively involved in assessment. In 1980, nearly half a million candidates were examined under the Associated Board of the Royal Schools of Music alone. The numerous diplomas which can be taken externally at many colleges are still sought after by many candidates. In institutions of higher education the normal requirements for examination and assessment have to be met. Admission to these institutions requires success in GCE or sometimes CSE at 16 and 18+.

It is probably fair to say that the more traditional the course the easier it is to specify assessment criteria. The criteria for assessing, for example, a history of music paper might include historical accuracy, the range of knowledge and the insight into particular works as well as some degree of scholarship in the literature. The criteria for examining a composition (pastiche) paper might include the degree of stylistic approximation and the aural and notational abilities of candidates in writing music down without instrumental help. It is not especially difficult for an experienced person to assess the level of performance standard, though this becomes problematic when different instruments and different pieces of music are involved across a number of candidates; all the same, the criteria seem fairly clear: the assessors will be looking for a certain level of technical expertise and some evidence of sensitive musicianship as well as stylistic understanding of the work in its historical context.

However, two more recently developed elements combine to make life more difficult. The first of these is the structure of many of the new courses, especially those validated by the CNAA, particularly when they are modular and involve a large number of quite different units. There are many difficulties here about making judgements based on the often fragmented and inevitably diverse tasks that the student has been set. This is especially so in the BEd course, where the range of work to be assessed will run from philosophy, psychology and sociology of education, to classroom methodology, to the history of music, to performance skills. Inevitably it is difficult for a student to do very well, or indeed, very badly. Very few people can adequately tackle this range of work convincingly and very few cannot do well enough on some parts of it to scrape through. This difficulty is compounded by the statistical phenomenon of regression to the mean where marks are conflated and averaged out, and further complicated by carrying marks forward from year to year. The overall result is thus a matter of computation rather than judgement by people who know the students' work well and feel able to make an intuitive judgement so that they can, for instance, write in references 'I expect him to achieve a good 2ii degree'.

The second development is the increasing opportunity for 'original' composition. This may not have been so problematic at Oxford in the eighteenth and nineteenth centuries when there was a fairly narrow range of accepted musical styles. Our problem now is how to cope with a diversity of styles which may be historically derived with a strong element of pastiche, or might be on the frontiers of electronic sound-generation and exploration, without constraints or limitations. In many cases the assessor is unable to 'hear' the students' work at all from the paper, and without benefit of a tape recording will find it difficult to judge the effectiveness of what is intended. If the work is recorded, as it often is, then a further difficulty arises in the adequacy of the performance, especially if the performer is not the composer. The work qua work somehow has to be separated from its particular manifestation in performance. This is not to say that all assessments of this kind are problematic, but a substantial number seem to be and the problems raised must eventually be confronted and openly discussed and some criteria formulated.

Further problems arise in assessing students of music. There has been an increased tendency to substitute course work for examination papers. In some unit degrees known to the writer, the sheer amount of course work is considerable and involves students in what may be regarded as an excessive amount of scribbling. Furthermore, it is often difficult to separate course work in a file from work that was made after supervision and with considerable revision: in other words, it is often hard to say what is the student's own work and what has come almost directly from the supervisor. In the case of performance this difficulty can be resolved by specifying a piece of music to be prepared within a fortnight *without* supervision. It is this type of innovation in assessment that requires further and systematic research.

While it may be true to say that examination requirements tend to lay down a structure for courses it is also true that the reverse is educationally desirable. Very little work has been done in clarifying the relationship of music as an arts activity with academic course requirements. In many instances the need for academic 'respectability' has caused an emphasis on the verbal rather than the musical, on historical and ethno-musicological information rather than direct experience of music and a real attempt to understand what is significant in particular works. Similarly, where there is a performance bias, there has been a tremendous emphasis on technical advance, sometimes to the detriment of musical judgement. It must be argued with force that the acquisition of instrumental techniques requires individual one-to-one instruction for some part of the time: yet many important things could just as easily and more probably be learned in a small group where the psychological mechanisms of imitation and aspiration to emulate a good model from the peer group are very strong. This is yet another unresolved problem in the minds of many teachers, though for some it doesn't exist at all as a problem since they are resolved that the

one-to-one encounter is the only way of proceeding. We should notice that in other countries this is not always the case. At the Paris Conservatoire (established in 1784) there is a greater emphasis on group work, even for composers, where things are learned by a process of 'osmosis' rather than direct attention to each individual. There are obvious economic factors at work here, but the reasons for considering such an issue are educational at root. (Some research into group and individual teaching is already in hand, supervised by the writer.)

Because of the necessity under some conditions for one-to-one work, we recommend that an average student/staff ratio be 5/6:1, depending on the type of course and institution.

MAIN RECOMMENDATIONS

1 *Different institutions should maintain diversity and not seek to imitate one another. We would look for the development of particular specialisms: for example, in Indian music, jazz, Carribean music, the electronic studio/workshop, centres of excellence in performance of historical research or analysis.*
2 *Some further sharing of resources may be possible on a geographical basis but research is required, across the binary line, to ascertain current patterns of provision at local and national levels.*
3 *An advisory/research council should be set up to gather and promulgate information on the basis of which sensible policy decisions can be taken.*
4 *The changing needs of schools and the greater diversity of career possibilities, along with retrenchment, requires flexibility of staff use. This has implications for in-service training and education and the need to fund these properly.*
5 *Part-time teachers in higher education must be regarded as essential for courses in music. Whenever possible they should be brought fully into the life of an institution.*
6 *A student/staff ratio of 5/6:1 is essential for music courses, especially those concerned with professional instrumental training.*

Keith Swanwick (Chair)
Peter Evans
John Manduell
W. Tamblyn
B.L. Trowell

NOTES

1 Careers for musicians in teaching are now extremely problematic, especially in the secondary field. It is estimated that the total number of job vacancies in secondary teaching will shrink from the present 17,000 or so to about 4,500 by 1989 accompanied by a rise in primary posts,

which may not be open for the specialist musician without training in general primary work.

2 There has of course been some levelling across institutions with an increase of full-time teachers in the colleges of music and with the increase of part-time professional involvement in other colleges and university departments.

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7

ART AND DESIGN

INTRODUCTION

In answering the brief put to us at the start of the SRHE Leverhulme seminar — to propose any necessary 'restructuring' of the British higher education system to make it correspond more closely to the realities and actual needs of the society in which we live — we have been mindful of the very considerable achievements of our schools and faculties of art and design in the post-Coldstream/Summerson period. Nevertheless, we felt it incumbent upon us to offer criticism where it was due and, where defects in the provision were apparent, to offer clear proposals for their correction.

Coldstream was given the task of fitting our schools of art and design to meet the needs of an industrial and technological society with its sights firmly fixed on indefinite industrial and economic growth as well as, within the constraints of international competition, steadily expanding markets for British goods, both at home and abroad. Our task is perhaps more difficult and certainly not as clear cut. It is hard for us to be so openly optimistic. The future is clouded with doubts. With structural unemployment already a real possibility and a projected increase in leisure time for all working people, we face, on the one hand, a post-industrial society in which the social and political tensions are likely to increase and, on the other, the further development of a technology-based industry, the demands of which will become more and more sophisticated as time goes on. In short, we foresee that the gap between the needs of individuals, their social and cultural well-being, and the needs of a technology-dominated industrial base, is likely to widen critically during the next twenty years, putting enormous strains on the social fabric itself.

THE IMPORTANCE OF ART, CRAFT AND DESIGN

Education in general, but in particular, further and higher education, is perhaps the most important arena in which this conflict of interests will have to be resolved if the country is to maintain a stable social and political order. We would argue that education in and through the arts, all of the arts, will have an important part to play in setting the scenario for such a resolution, but, more particularly, that the whole range of art, craft and design subjects will have a vital part to play.

We give the art and design disciplines pre-eminence over the other arts in this respect for the following reasons.

First, art, craft and design courses are, or should be, a direct feed to industry, in terms of originating ideas and design development as well as in providing highly skilled and imaginative designers to all sections of the manufacturing base. Secondly, they sensitize the market by influencing public taste, thereby creating and recreating informed demand. Thirdly, they provide, or should provide, a sound basis for the development of small-scale industrial and craft enterprises, at a time when the achievement of diversity and flexibility in the productive sections of the economy is a matter of growing importance.

Fourthly, and some would say most importantly, alongside education in music, in the theatre arts, in film and television studies, in dance and in the verbal arts, the art and design subjects perform an essential cathartic and reflexive role in relation to the shifting complexities and divergence apparent in contemporary culture itself. Here also we would claim a narrow pre-eminence for the visual arts, including the study of film and television, over the rest of the arts. In a culture, the values of which are increasingly disseminated and homologated by visual means, through the media, advertising and communication design, the importance of visual education for all people is a pressing social priority. It is no longer sufficient for the education system to concern itself primarily with the skills of literacy and numeracy. It must also seek to develop in individuals, as well as in society at large, critical visual skills, if the majority of people are not to fall victims to a language of discourse over which they have little or no critical purchase. We would, therefore, argue for a central position for the art, craft and design subjects in all levels of schooling, as well as in further and higher education.

Fifthly, the art and design disciplines in higher education provide an excellent basis on which to build an out-reach system of 'education through doing' which would fulfil a growing need in all sections of society. The pattern and character of employment is undergoing radical change, similar in magnitude to that of the Industrial Revolution. The question of what individuals will do with extended, possibly enforced leisure time is, we believe, the most compelling socio-educational problem that our society faces. Art and design has something very substantial to offer in this respect.

To summarize, art and design education is uniquely placed to answer some of the most pressing economic, educational and social needs of the next twenty years or so, always supposing that it has, or is given, a shape and structure appropriate to the fulfilment of the five functions we have outlined above. This brings us to the more critical part of our task — that of analysing the existing provision with a view to making constructive proposals for change.

During the course of our deliberations, it became more and more apparent that the main problem inherent in art and design education was not, as has been suggested, that it has grown too large when seen in relation to the education provision as a whole. Indeed, there are strong educational

arguments for increasing the size and scope of art and design, always supposing that adequate resources were available to support a carefully planned expansion. The problem is rather one of a lack of balance between the several sections and levels of current provision, coupled with a failure to clarify aims and objectives in educational, social and professional terms. There are many examples of this imbalance. One, in the higher sector, is the disproportionate growth in recent years in the numbers of students doing fine art courses compared with design or craft courses. Another is the failure of the system to develop appropriate and adequate postgraduate provision at the same time as maintaining an extensive and possibly inefficient network of pre-degree courses. In the further education sector there is the wide-spread development of DATEC courses which has taken place largely independently of the degree-awarding section of the provision. There are signs of a serious lack of co-ordination here.

In schooling the imbalance is best illustrated by the continuing failure to develop integrated design and communication studies, or indeed a proper curriculum for the subject that would give it a central position in the general curriculum at the secondary level. Of course, many of these problems have a long history which reaches back, certainly as far as attitudes are concerned, to the formation of the schools of art in the nineteenth century. We recognize that they also reflect deep-seated structural problems of a political, economic, organizational and administrative kind, which reach far beyond the arena of art and design education to educational provision as a whole. However, we feel it proper to stress the central 'attitude forming' role of our schools and faculties of art and design for visual education at all levels and for all people. Even given the limitations and constraints placed upon them by history and polity, we question whether they have used their available scope for self-government and regulation in the best interests of art education as a whole or, indeed, of society at large. In order to enlarge upon this it is necessary to look briefly at the recent history of our schools of art, focusing on the structures which govern them.

COLDSTREAM AND SUMMERSON

The existing structure of art and design education remains, despite the passage of some twenty years or so, a direct product of the first Coldstream Report. Coldstream's intentions, broadly speaking, were: to achieve parity for art and design teaching at the higher level with main-stream university teaching, in terms of academic status and career viability; to modernize the provision so that it would develop teaching and training appropriate to the needs of a complex industrial society. It is to Coldstream's credit and that of his committee, that the first report achieved, to a very considerable extent, both of its main objectives. Following a period of traumatic change in the schools, which continued throughout the sixties, they emerged eventually with a greater diversity of courses, many of which were highly

specialized and aimed at particular industrial or employment outlets and all of which were more cogently argued, both in academic and vocational terms, than had hitherto been the practice. In this sense, the first Coldstream Report instituted what might justifiably be described as the most successful restructuring operation to have been carried out in British postwar educational history. There was, however, a negative side to Coldstream's strategy. For, in order to achieve his purpose, he and his committee determined upon a strongly isolationist approach to the problems of art and design education which had the effect of separating it from the mainstream of higher education and, more importantly perhaps, from the changing needs of secondary education. In his concern to preserve and to reinforce the academic autonomy of the schools of art and design, he insisted upon the setting up of an independent validating body for degree courses in art and design and a distinct form of entry that would bypass the normal route into higher education through the General Certificate of Education. These two key decisions have resulted in the progressive distortion in the shape and balance of the provision on the one hand and the increasing isolation of art and design as a subject within the secondary school curriculum on the other. Coldstream's approach was perfectly understandable, given the historic moment at which he was required to make his intervention. Nevertheless it has left a legacy of problems for art and design education on all levels.

These problems stem chiefly from a vicious inflexibility in the validating structure itself.

The Coldstream Report set up a separate validating body for art and design degree equivalent courses — the National Council for Diplomas in Art and Design under the chairmanship of Sir John Summerson. The Summerson Council, as it became known, was charged with the task of validating degrees under four main headings: fine art, which was to cover painting, sculpture and drawing; graphic design, which included illustration as well as all of the then extant areas of communication design; three-dimensional design, which was to provide courses in ceramics, and in industrial and product design as well as in theatre, interior and display design; textiles/fashion, which also took within its purview courses in embroidery. For the performance of the validating task itself, the council established committees or panels to correspond with these four main areas in both nomenclature and membership. It also established a separate committee to oversee the compulsory fifteen per cent of art historical and complementary studies as laid down in the Coldstream Report. This structure has proved itself to be remarkably resistant to change. Along with its parent committee, the Committee for Art and Design, it has survived intact the absorption of the NCDAD by the Council for National Academic Awards (CNAA). The only change has been the recent dismantling of the Art History and Complementary Studies Panel, despite the fact that the rest of the council's work is carried out in a very different way.

The resilience and longevity of this structure, in a period which above all else requires greater integration, flexibility and an attendant widening of educational aims and objectives, has had a detrimental effect on the healthy development of the provision as a whole, by producing an overly defensive narrowing of views through the four main subject areas. These factors have militated against the 'broad-based' approach to art and design education which was enshrined in the first Coldstream Report, against much needed flexibility in curriculum and course planning, against the development of new types and levels of courses and against the proper regulation of the provision as a whole. *We therefore feel strongly that existing degree categories are no longer appropriate to the present and emergent needs of art education and wish to recommend that, if the Council for National Academic Awards is to continue as the main validating body, it should adapt its structures so that art and design can be considered within the total context of the Council's work.*

We support in principle the 'broad-based approach to courses in art and design'. Since many of our subsequent proposals rest upon this principle it is important to be clear about it before proceeding.

THE 'BROAD BASE' OF ART AND DESIGN

The term 'broad-based' is often misused or misunderstood. There is little doubt that Coldstream meant something quite specific by it and, whilst we support the principle as educationally sound, we wish to detail it in a substantially different way. Coldstream, in asserting his belief in the broad base was stating his belief that all students of art and design should found their studies on traditional fine art-centred accomplishments and skills, supported by a fairly straightforward knowledge of art history. He allowed for other things through a small compulsory element of what he called 'complementary studies' but this was very much the gilt on the gingerbread, a kind of educational frisson. Effectively he cast fine art as the conceptual centre of all art, design and craft studies and the first report of his committee sought to establish it as such — all art and design courses were to have a compulsory fine art element and all art students were to study art history which in those days meant the history of Western European painting.

Once again, given the particular point in time, his own background and predilections, this was perfectly understandable. However, the Coldstream Committee's definition of the broad base has led to an elision of educational purpose in fine art as well as in design and craft teaching which has greatly contributed to the narrowing of perspectives to which we have already referred. In fine art this might be described as the collapse of teaching in the very skills that Coldstream was seeking to place at the authoritative centre of all art and design courses. In the design disciplines there was a consequent rejection of a notional broad base in favour of a narrow professionalism based upon premature specialization.

We would like, therefore, to extend the idea of the broad base in two ways. First, we would define it as a combination of elements within a course aimed at guaranteeing each student a balanced range of perceptual, conceptual, motor and social skills, appropriate to the chosen subject, sphere of activity or profession, but also useful in a wider context. In other words, it should guarantee transferable as well as discrete or particular skills. Secondly, we would insist upon the broad base as a first order requirement in all art and design curriculum planning once the aims and objectives of a particular course had been determined. Thus, the broad base would of necessity take many different forms, depending upon the level and type of course.

The insistence upon art and design courses structured along these lines would greatly enrich their content and effectiveness in educational terms and would better equip students in their working lives. It would also lead to a much greater diversity of courses in art and design and this would have considerable benefits for the society at large. *We therefore recommend that all art and design courses in the higher education sector should be planned according to the principle of a broad base proceeding to an appropriate level of specialization: that they should have a structured curriculum and and explicit set of educational objectives and should be designed to ensure that all students acquire a balanced range of perceptual, conceptual, motor and social skills.*

In making this recommendation we are mindful that the implementation of such a policy for higher education would have extended implications for art and design in schools, for foundation courses and the further education sector in general, as well as for courses at the postgraduate level, especially for ATC and PGCE courses.

The future of the foundation courses is, educationally speaking, one of the most important and central issues in any considered reconstruction of art and design education. For this reason we should like to comment on it next.

THE FUTURE OF FOUNDATION COURSES

At present, foundation courses act as the main bridge between 'schooling' and higher education for young people wishing to study art, craft and design subjects at the higher level. For this reason they have considerable influence on what goes on in secondary schools as well as what goes on in schools and faculties of art and design. They are in a unique position in that they offer an alternative route of entry into higher education to that of the 'A' level examination system.

Once more, these courses are a product of the first Coldstream Report and reflect the isolationism to which we have already referred, as well as a very genuine and positive concern for the proper development of the provision. In setting them up, Coldstream's chief concern was that the courses should perform a diagnostic function in enabling students to be

more sure of their choice of course within the available range of art, craft and design specialisms. But he was also concerned that the genuinely gifted secondary-school pupil who was not academically strong, would have an alternative way of entering higher education. Much hinges, therefore, on the degree to which these courses do, or do not, perform their diagnostic function in a genuinely even-handed fashion. Much also hinges on whether there is a continuing need for such an extensive system of alternative entry. The numbers of art and design candidates coming forward each year with the necessary 'A' levels is steadily increasing, despite the fact that the very existence of foundation courses tends to discourage fifth formers who have already decided to make a career in art and design from going on to complete their 'A' levels.

It is our considered view that in the vast majority of cases the diagnostic function of foundation courses has not been implemented in an open-handed fashion. This is largely because, in line with Coldstream's conceptualization of fine art as an appropriate broad base for all art and design courses, they have established and maintained a predominantly fine art ethos. They are, for the most part, staffed by fine art graduates who teach very much from an experimental fine art base. The effect of this state of affairs has been to leach away promising design students into fine art courses, thus contributing to the over-subscription of fine art courses and under-provision in the design and craft subjects. The effect on the secondary schools of the continued existence of foundation courses as an alternative mode of entry to higher education is no less disturbing. It has resulted in a serious lacuna in the secondary-school curriculum by militating against the development of a pedagogy designed to provide a systematic visual education as an integral part of general education at the secondary level. Of course, the blame for this cannot wholly be placed at the door of the foundation courses. The degree courses themselves must take their share of the blame, as must the ATC and PGCE courses which have succumbed perhaps too easily to the liberal ethos of art education. Nonetheless, the foundation courses have a uniquely influential position within an unfortunate circle of educational neglect. In any consideration of the foundation course question it is important to attempt to evaluate their effect on the quality of graduates produced by the degree system itself. This is by no means a simple question. Our impression is that any such effect is marginal, but this would need to be substantiated by research. We are certain, however, that they have a considerable effect on the range and character of the graduate output from degree courses in that they encourage the premature specialization to which we have referred. The continued existence of foundation courses in their present form makes it far too easy for the subject-specialist degree courses to shrug off responsibility for the general educational demands proper to all undergraduate study. *We therefore tend towards the belief that three-year structured degrees, with normal entry requirements, broadly-based, can*

lead to a professional standard in art and design graduates at least equivalent to that produced by the existing pattern of a one-year foundation course followed by a three-year degree course and might well prove to have positive advantages in educational terms.

In reaching this conclusion, we were driven to consider carefully the available alternatives to foundation courses, not just for school pupils who wish to leave school before going on to take their 'A' levels, but also for prospective mature and/or educationally disadvantaged students. *We are not impressed by the range of options available to these categories of student and recommend that urgent consideration be given to this question before any final decision on the future of foundation courses is taken. With this in mind we also recommend that the existing special entry clause for students with exceptional ability be retained at least for the foreseeable future.*

FINE ART COURSES

We have already spoken of a lack of balance within the degree provision as a whole and we should now like to consider the problem more directly. From all the statistical information at our disposal, it is clear that provision for the study of fine art nationally has become disproportionately large when seen in relation to those parts of the system which produce artist/craftsmen and women and designers, where there might be said to be substantial under-production. This imbalance is further exaggerated by a tendency amongst existing craft courses to move more and more towards fine art concerns. The consequences of this are: a) a failure to produce sufficient designers to meet the existing needs of industry; b) retardation in the development of small-scale batch-production, craft-based industries: c) the saturation of the teaching profession at the secondary level by fine art graduates — where there is a pressing need for developing craft, design and communication studies. It follows that whilst there is no sound educational argument for reducing the fine art provision per se — we have already given good reasons for extending it (always supposing that resources were available) — in a period when resources are likely to be severely restricted, some pruning of fine art may well be necessary to allow much needed developments in the design and craft areas. Whatever decisions are taken as to the proper size of the fine art section of the art and design provision, some attention needs to be paid to its eductional methodology and objectives. Far too many fine art courses feed unquestioningly off the vague, illusive and mostly unrealistic allure that professional practice as an artist seems to hold for many young people. In this sense they practise to deceive. As an antidote to this we re-assert the implicit belief of the first Coldstream Report, that fine art courses, if structured properly, offer an important alternative mode of learning and knowing, through doing. In terms of its power to encompass, develop and apply ideas, this mode is the equal of book-centred learning

and is more appropriate to the educational needs of many youngsters in modern society. Such courses are an essential educational option for students with artistic ability who do not wish to pursue studies with a strong vocational bias. As such they are an integral part of the post-eighteen, non-vocational provision with a first and primary duty to educate rather than to train. *It is our considered view that there are far too many fine art courses which seem to invoke professional artistic practice as a logical outcome of study. While there is a strong case for a large fine art provision — to meet the social and educational needs of individuals and the society at large — most of these courses should be primarily educational rather than professional in their thrust.*

CRAFT AND DESIGN COURSES

One of our main concerns in the detailed discussion of craft and design courses was to understand why they have failed to develop and expand as forcefully as might have been expected, given the enormous initial boost afforded them by the first Coldstream Report. We have already touched upon some of the reasons: the ethos of foundation courses, the pre-eminence of fine art studies within the degree structure, the rigidity at the level of validation, all of which have played their part. There remain equally important and influential factors which need to be articulated. First, the tying of craft and design courses too closely to the needs of particular industries has meant that far too often they have been adversely affected by the fluctuating fortunes of those industries. Industrial textiles and industrial ceramics are good examples of this problem. Secondly, there has been a noticeable failure to build academic bridges with related or complementary disciplines, internally and with outside institutions. This has led to a serious retardation in the development of craft and design studies. Industrial and interior design have arguably suffered most from this. Thirdly, there has been a failure at the level of funding for the development of craft and design courses, certainly at the institutional level but possibly at the national level also. This has resulted from colleges and academic authorities in general refusing to take hard decisions in relation to national priorities so that the expansion and development of courses requiring heavy resourcing, no matter how desirable, were restricted in favour of courses requiring modest funding. An example of this is the expansion in the numbers of students reading fine art as a response to the application of more stringent staffing ratios. Finally, there has been a serious failure to monitor the growth and development of craft and design courses by the relevant CNAA panels. Far too many courses have been allowed, and even encouraged, to change their objectives and academic character regardless of national needs and priorities. An indication of this is the gradual but noticeable movement, especially in the craft subjects, towards the adoption of middle-of-the-road fine art concerns.

The recommendations we have made above should go some way to

rectifying these failures. However, we make the following rather more specific recommendations in respect of craft courses. *The study of craft subjects should have as its target a particular 'small-scale' 'sector of the economy' — which is at present an expanding sector and is likely to continue to expand. The development of the artist-craftsman has a good future in terms of employment and career prospects. The number of places in courses which embrace this development as an academic objective should, therefore, be increased accordingly. We further recommend that, where appropriate, existing courses should be re-thought to take account of both of these developments. In the case of design subjects, we also recommend that they too should have as a target a particular 'sector of the economy', rather than a particular industry, since in our view this would tend towards greater security and greater relevance for these courses.*

SANDWICH COURSES

During our discussions of the design provision, we dealt with courses containing a 'sandwich' element. All the evidence suggests that where appropriate placements have been found for students, they have benefited considerably from the experience. There are, however, very real difficulties in mounting courses with a sandwich element and most of these revolve around a lack of funding. At present there is no funding for students during a sandwich placement and the companies who accept placements derive no direct or indirect financial benefits. We feel strongly that this state of affairs must be rectified if sandwich courses are to develop in a way necessary to the national interest. We also feel that colleges could use sandwich placements far more imaginatively than is the general practice at present. Placement in areas of work like commerce, market research and banking could provide experience as vital to the students' future needs as that provided by placement in a design studio. A broader definition of the sandwich element would make it appropriate to the needs of a much wider cross-section of art and design courses. *We therefore recommend that the question of funding 'sandwich placements' (grants, tax advantages to companies, etc.) be given urgent consideration with the object of encouraging an expanded and more imginative range of placements.* The length of sandwich placements is also a matter for attention. At present sandwich elements can be anything between six weeks and twelve months in duration. *We very much question the validity of short placements in terms of the work experience they provide and would like to see a minimum of twelve months made the norm.*

POSTGRADUATE PROVISION

Another area of imbalance is postgraduate provision. The present provision for art and design, looked at as a whole, is 'bottom-heavy'. There is an extensive pre-degree network and a substantial block of graduate work which fines down to a less than adequate outlet at the postgraduate end. The bulk

of this is taken up by the RCA, the Royal Academy Schools and, to a diminishing extent, by the Slade School. This higher level of art and design education typifies the academic imbalance that colours the system as a whole. Fine art in terms of numbers is reasonably well provided for — although some would argue far too London-centred — while the craft and design disciplines are under-provided for and far too dependent on the RCA as a focus. There is a strong argument for extending the postgraduate area in these subjects and for building up postgraduate work in selected provincial centres.

SUMMARY OF RECOMMENDATIONS

The distribution of students within art and design disciplines is out of balance. In order to correct this we have made a number of proposals. These will have implications for:

i Art and design teacher training and the teaching of art and design at secondary and FE level.
ii The CNAA and its structures.
iii Research into art and design education at the HE level.

We have proceeded in the belief that three-year structured degrees with normal entry requirements, broadly based, can lead to a professional standard at least equivalent to the present degrees.

We therefore recommend:

1 *All degrees in art and design should aim to educate* through *training and should have future employment areas or opportunities for practice clearly identified.*
2 *All degrees in art and design should be based on a structured curricula, an explicit set of educational objectives, and should ensure that students acquire a balanced range of perceptual, conceptual, motor and social skills.*
3 *The content of art and design degrees appropriate to future needs may well include relevant disciplines not normally covered by the present provision of art and design courses. With this in mind appropriate links with other disciplines on both sides of the binary line must be developed.*
4 *Where an art and design degree is not intended to lead directly to a specific career, it must provide transferable skills and have clear educational objectives and curriculum.*
5 *In the case of design and crafts subjects, the principle of sandwich courses is strongly supported. It is hoped that financial provision for a more imaginative range of placements can be achieved and that the question of funding placements (grants, tax advantages to companies, etc.) can be given urgent consideration.*
6 *There should be one* full-year *placement on four-year courses.*
7 *In the light of the above, if the CNAA is to continue in validation of art and design degrees, the Council will need to adapt its structures*

as it will no longer be appropriate for it to operate within the existing degree categories: art and design will need to be considered within the total context of the Council's work.

8 *The size of the fine art sector represents a serious imbalance within the system as a whole. It may well prove necessary to reduce the number of fine art courses in order to achieve much needed expansion elsewhere, as a matter of economic expediency.*

9 *Although there is a strong case for a large fine art provision, to meet the educational needs of individuals and of society as a whole, most fine art courses should be educational rather than professional in their thrust.*

10 *The study of craft should have as its target a particular small-scale sector of the economy which is currently expanding and is likely to continue to do so.*

11 *The artist/craftsman has good employment prospects. Existing courses should be rethought to take account of this and the number of places increased accordingly.*

12 *Graduates from these restructured courses should play a major role in developing craft teaching at secondary level, via PGCE courses.*

13 *The study of design should have as a target a particular sector of the economy rather than a particular identity.*

IN CONCLUSION

As well as making specific proposals for its improvement in the medium term, we have sought to sketch out a broad direction for art and design education. This requires a greater social responsibility for art and design colleges and faculties, greater educational integration and flexibility and more realistic regulation and control. There is no doubting the importance of art and design education in a modern society, always supposing that it addresses the nature and needs of that society through its values and objectives.

We believe that:

i Our proposals will reinforce the roles of sixth forms and FE colleges including the FE art colleges.

ii The raising of the academic standard for entry will require bridging courses for talented but underqualified students.

iii More part-time and retraining courses are necessary.

iv The implications for postgraduate courses and postgraduate study will have to be investigated.

v The proposals will require redeployment of resources, both nationally and within institutions.

All these factors will, in the long term, strengthen art and design education in the HE sector and provide a basis for innovation and response to radical economic technological and social changes. The specific areas we have identified such as sandwich courses, changes in the pattern of the

economy, the redeployment of resources and so on, will, of course, require considerable research and investigation.

There are many areas we have not touched on, either because they were outside our brief, or because time did not permit. We hope that these matters will receive full attention in the discussions of our proposals which we hope will take place.

Jon Thompson (Chair)
David Bethel
Christopher Frayling
S.M. Gaskell
Robin Plummer
Peter Welton

In attendance: Peter Scott
In attendance: Dante Leonelli

8

LITERATURE

INTRODUCTION

The case has recently been made, as part of the Gulbenkian Foundation's inquiry into The Arts in Schools (1982) for the importance of creativity across the curriculum at primary and secondary levels. At the tertiary level, when study tends to be increasingly specialized, it becomes difficult for individuals to retain or develop interests over a wide range of disciplines, and it is therefore all the more desirable that, within each subject area, there should be opportunities not only for the acquisition of factual knowledge and the exercise of analytical and theoretical skills, but also for the development of creative approaches. In the words of Aurelio Peccei: 'human development, in the fullest sense, is the supreme goal of humankind, and as such must have absolute priority over every other kind of development' (1982 p. 191). Teachers in higher education have a special duty to encourage and develop the creativity of their students, since it is from among these students that many of those who will influence all aspects of the nation's future are drawn. On the ability of a nation to encourage the fullest possible development of its people's creative powers will depend its productivity in all the areas in which it engages.

It is now widely recognized that creativity in any area depends on abilities other than the cognitive alone. Seen in this perspective, an exclusively cognitive emphasis in higher education, whether we think of the arts or of the sciences, must be less than adequate.

THE ARTS AND 'THE MISSING SUBJECT'

The case for the arts within higher education is elaborated elsewhere in this book. Most importantly, perhaps, the arts enable man to articulate and share his changing perceptions of the universe and of his place in it. On these perceptions depend, to a considerable extent, the orientation of the culture as a whole and the productiveness of individuals and groups within it. It is not only, as Wallace Stevens said, that 'the imagination adheres to reality, but, also, that reality adheres to the imagination and that the inter-dependence is essential' (1960 p. 33).

At a time when the earth as a whole is in the grip of an unprecedented 'communications explosion', oral and written, literary and non-literary, and when the central role played by language in human evolution has been fully demonstrated, it is difficult to understand why, of all arts, productive *verbal* arts are still, in Stephen Potter's (1937) phrase, the 'missing

subject' of higher education.[1] Other arts are generally taught, within higher education, with optional and often compulsory creative components alongside the historical, analytical, theoretical and, where relevant, performative. Although it is the art whose material is man's most pervasive and important communication system and one whose non-cognitive as well as cognitive aspects play a major role in personal and social development, literature is generally taught within the curriculum in such a way as to encourage and exercise only a limited range of discursive compositional skills, and these only 'by the way'. If anyone should be in a position to realize the inadequacy of this approach it must be those academics whose work it is to describe, evaluate and understand the functions of literary texts.

A recent survey of attitudes in higher education to the teaching of productive language skills[2] has shown that there is indeed considerable unease on this score amongst teachers on either side of the binary line. There is a growing awareness that students of literature, whether within departments of English or elsewhere, are amongst the most linguistically gifted in the population and that to develop these gifts almost exclusively in the perceptual-analytical modes is to waste their potential. At a time when the personality is likely to be developing fast, whether we think of a student straight from school or of a more mature entrant, creative abilities must be developed and encouraged within the curriculum if they are not to be stifled rather than disciplined by analytical awareness and by the growth of the personality beyond its power to express the new perceptions. Intimacy with the work of great writers can result either in the suppression or in the encouragement of productive verbal gifts. Everything depends on the context in which the intimacy is elaborated. Optional extra-curricular creative activities are insufficient to provide an adequate context for productive work. As Raymond Williams comments,

> 'The extraordinary neglect of the subject of production in modern academic literary thought and in conventional literary thought is attributable to (the) notion of literature as an object and as existing in the past. Interest in the active process of making is suppressed in favour of the more negotiable activity of responding to an object. Now I believe that the processes of production, the production of discourse in writing, are always fundamental: any writer is bound to see it in this way and he is not really going to be stopped, although he may at first be overawed, by these confident definitions emanating from the universities which have so specialised and objectified literature that it is very difficult to think of literature in terms of a man sitting down with pen and paper and making something. I believe that the emphasis on practice is now crucial and that neglect of practice is a contributory factor to our cultural crisis, rather than, as is so readily assumed, a

factor of one's defence of the highest cultural values.' (1977 p. 30)

These comments apply not only to the wider cultural crisis, on which verbal arts have a particular bearing, but also, more specifically, to the widely discussed crisis in literary studies. Literary criticism has, over the past sixty years, developed into a complex and valuable discipline, but it may be that its own sophistication, indicated for example by the emergence and extension of literary structuralism, seems to many to be threatening the humane centre of the subject, as it was originally conceived in the early years of this century.[3] The answer may lie, not in some intellectually indefensible restraint on the extent to which literary structures are analysed and their functions explored, but rather in the restoration of a balance between analysis and production. J.R. Firth's formulation strikes this balance well:

> 'There is the element of habit, custom, tradition, the element of the past, and the element of innovation, of the moment, in which the future is being born. When you speak, you fuse these elements in verbal creation, the outcome of your language and of your personality. What you say may be said to have style and in this connexion a vast field of research in stylistics awaits investigation in literature and speech.' (1957 p. 184)

The 'active process of making', whether we consider the textual emendations of established writers or the productions of our students, brings into focus that communicative 'enactment' of meanings by forms which Leavis rightly emphasized as central to literary studies.

Literacy is a continuum. The responsibility of academic literary studies is to the upper end of that continuum, and to literacy in the areas of response, analysis and production. The proper development of this third area is not only of considerable relevance to the other two, but intrinsically valuable. The practice of verbal arts both requires, and helps to develop and exercise, intellectual capacities of a high order. Language is unique in its ability to interrelate and hold in balance, in a single act of simultaneous discovery and communication, cognitive, perceptual and affective aspects of experience. The disciplined raising into consciousness of what is at first only sensed or apprehended is an important factor in human creativity, adaptation and evolution.[4] Cognitive systems have a tendency to 'close' against the emergent. Language, as a material for art, offers a range of denotative and connotative elements scarcely to be equalled by the other artistic media, and the verbal arts are able to articulate this material so as to open it to new possibilities of meaning: so as, in Shelley's phrase, to create 'interstices' in the habitual structures of language which 'forever crave fresh food', a freshness of perception and imagination. And there is evidence that the creative aspects of language have a significant

role to play in the creativity of the mind in areas of study other than the literary.

The nurturing of our capacity not only for response and analysis but also for the production of language at this level is moreover of importance to the maintenance of democracy. Its suppression or poor development tends to place the individual in a position of subservience to his own ill-apprehended impulses and to make him unable to answer appropriately those who, often by means of language, play upon them.

AIMS

The principal aim of productive studies is not to produce professional users of language any more than the principal aim of critical studies is to produce professional critics, although there is no doubt that, if verbal arts are taught, intending writers may benefit. We envisage such teaching primarily as a contribution to the disciplined development, at the upper end of the continuum of literacy, of capacities vital both to the individual and to society. It is also the role of higher education to contribute to the adequate preparation of teachers at all educational levels. Teachers of productive language skills, whether at 'O' or 'A' levels or beyond, at present receive little or no adequate preparation within higher education. With the expansion of productive language work of various kinds, now beginning to be evident in schools at the secondary as well as primary levels[5], and in some higher education institutions[6], there will be an increasing demand for higher education to provide suitable undergraduate courses, and also more specialized postgraduate courses, in verbal arts. As will be clear from the foregoing, it is important for these courses to exist within (though not exclusively within) literature departments: as Peter Abbs has pointed out, in its highest forms 'creativity cannot be developed without the notions of form, structure, discipline and tradition' (1976 p. 5). And we believe, in addition, that such courses have both heuristic and pedagogical effects which are favourable to the attainment of the traditional ideals of literature departments.

HISTORICAL CONSIDERATIONS

If the arguments presented so far carry weight, we have to ask why verbal arts are still 'missing' from the academic curriculum. We have been unable to isolate any acceptable reasons why this anomaly should exist but we think that certain intellectual and historical factors may be responsible.

The phrase 'traditional ideals' used above may serve as a starting point. It was obvious to the Greeks and Romans that language, in both its analysis and practice, is of vital importance to man, and that it should be studied at the highest levels. Rhetoric is one of the most ancient of educational disciplines. The way literature is now taught forms, in terms of educational history before 1900, the exception rather than the rule. The present 'tradition' is a very short one, and if one examines the early years of

academic schools of English there is some evidence of disquiet as to the separation of 'criticism' from 'composition'. Raleigh himself suspected that critical admiration for another man's writing might be an 'emotion for spinsters'. One should, he said, 'beget a brat' oneself. The survey to which reference was made above (see Note 2) indicates that there are now many academics who, like Raleigh, would like to see any rift between critical and creative concerns and between teachers and practitioners begin to close. Perhaps a practitioner should have his word, too. 'There have been times and places,' Auden points out, 'in the Wales of the Middle Ages, for example, when would-be poets received a professional education like lawyers and doctors. Today they have to educate themselves, and the results are not always satisfactory' (1973 p. 207).

Three factors seem to be of particular importance in determining the course taken in this century by English studies. First, the immediate tactical considerations involved in the separation of English from other, already established, subject areas, and especially the desire to escape from what Churton Collins called the 'degrading vasselage to Philology' and Raleigh 'the slavery to philology and phonology'. Language studies as we know them today under the name of linguistics did not yet exist in academic institutions. The specifically critical, rather than merely descriptive or historical, enterprise of 'Eng.Lit.' had to be established against considerable pressure to be 'scholarly' in restricted and largely irrelevant senses. It seems likely that any talk of 'teaching writing' would have appeared to confirm the gravest doubts as to the academic soundness of the new subject. Misgivings which the pioneers undoubtedly had about the dissociation of critical from creative skills had to be stifled. Unfortunately, the willingness of classics to continue in the rhetorical tradition by including composition seems not to have provided a model.

This very fact points to a second factor that may have influenced, and may still influence, modern notions of academic respectability: namely, the emphasis placed on the cognitive, and on 'knowledge of' rather than 'knowledge how to'. It seems to us that this emphasis, while of great importance, should not be exclusive, and that cognitive faculties themselves are better and more productively exercised, no matter what the discipline, in a context enriched by other forms of intelligence and feeling.

Thirdly, the combined effect of Romantic and post-Romantic thought and of the absence of an adequate form of linguistic study may have been to make the teaching and learning of verbal arts appear impossible. As Stephen Potter (1937) put it, in an early protest against uncraftsmanlike views of verbal art, 'Since the power of creative writing is regarded as a gift, bestowed at birth by a fairy godmother, the creative part of the author is outside the realm of analysis or profitable discussion.' This results in a 'voyeur attitude', the critic-teacher becoming a witness of the inexplicable inspirations of genius. Of course, this is a misunderstanding of Romantic art: both classic and Romantic artists recognize the existence

of states particularly favourable to creation, which can be courted but not forced, but they also both recognize that art always means the handling of a medium. Baudelaire may speak for both: 'Never have prosodies and rhetorics prevented originality from showing itself clearly. On the contrary, to recognize that they have helped the flowering of originality would be infinitely truer...universal imagination involves the understanding of all artistic means and the desire to acquire them.'[7] When this is grasped, any gap between craft and art — between skills that can be taught, or abilities that can be developed and encouraged, and exceptional artistic gifts — appears less clearly defined. Baudelaire even draws the distinction between great and minor poets in terms of the conscious effort made to cross it: 'In the spiritual life (of great poets) a crisis infallibly occurs when they want to rationalize their art, discover the obscure laws by virtue of which they have produced and derive from this study a series of precepts whose divine aim is infallibility in poetic production.'[8] The point is probably worth emphasizing since we may still be under the influence of too exclusively inspirational a view of verbal art. A level of creativity which might be called 'inspired' often arises from what might be called 'hard craft'. And it is here that the influence of modern linguistics and stylistics helps to bring the medium of literature into clearer focus. It is a complex medium, organized hierarchically at a variety of levels and functionally differentiated in several dimensions. It is ironic that modern linguistics developed over the same period as English studies and similarly in revolt against 'philology', but that the two new disciplines were kept apart until comparatively recently by the antagonism between 'Eng.Lit' and older forms of language study. The openness of modern linguistics to notions of functional efficiency rather than 'correctness', and of performance as well as competence, makes it the ideal basis for a modern rhetoric and the ideal adjunct to literary criticism. The absence, in the years of growth of English studies, of this view of language conspired to make the medium of literature less perceptible than the media of the other arts.

Language, after all, just because it is so pervasive and so important, becomes, from our earliest years, the mental air we breathe, influencing thought, perception, emotion. Many linguists have remarked on the difficulty, even within linguistics itself, of 'turning language back on itself' so as to study its structure and functions. This being so, it might have been difficult at any time preceding the last ten to fifteen years, when linguistic and stylistic publications have become widely accessible, to gain a sufficiently exact notion of the medium to understand, at an appropriate level of consciousness, what 'working with language' or 'making a text' really involves. In so far as that consciousness was developed, it was developed by writers through the necessities of their work, rather than by critics, and in the absence of an appropriate theory and description of the verbal medium.

It is not our view that verbal arts can be taught only by those who are familiar with linguistics. Our point is rather that linguistics is an aid to the

perception of language and therefore to a proper perception and understanding of the skills and abilities required to produce oral or written 'texts' at the upper end of the continuum of literacy. Once such skills and abilities are understood it becomes clear that they can be taught at least as satisfactorily as those which are required for the production of other artistic objects or events. The notion that verbal creation is somehow more self-pleasing, undisciplined or easy than other forms of creation is false. And, in contemporary terms, any doubts that might have lingered — encouraged perhaps by the sometimes less than adequate 'creative writing' teaching which has gone on in schools since the sixties — are dispelled. The kind of teaching that truly encourages and helps creativity is that which develops purposeful artistry in the handling of the medium. As Dylan Thomas puts it, 'How could I learn the tricks of a trade unless I tried to do them myself?' (1966 p. 197)[9]. And this is true whether we think of the needs of the professional writer or of the improvement of linguistic performance over a wider range and for a variety of purposes.

Knowledge and analysis do not necessarily improve production: only the teaching and practice of production does that. There is no substitute for the 'missing subject'. It is the high-level productive complement of the analytical and evaluative knowledge represented by modern literary criticism. Without it, literary criticism remains, in its essential relationship to the art which is its object, impotent to influence the future and to minister directly to the health of literature and of the verbal arts in our culture. The lack of contact and understanding which tends to exist between literary academics and professional writers is the symptom of a profound malaise in and concerning literary studies. Some crisis of confidence, both on the part of academics and of society, is entirely comprehensible.

DIFFERENTIATION BETWEEN INSTITUTIONS

Literary studies are taught in higher education in a variety of institutions and within a range of different contexts. While we recommend the inclusion of productive studies alongside the critical in all areas, it is clear that the form taken by productive as well as critical studies will vary according to the context in which they occur. English studies, communication studies, creative arts, combined studies, journalism, religious studies, drama, film and television studies, music, dance, art and design may all in one way or another concern themselves with the verbal arts. And there are distinctions to be made on either side of the binary line.

It would be premature to attempt any detailed comment on the forms likely to be taken by productive language studies in these different areas. It is hoped that the continuation of the survey mentioned above (Note 2), and a conference on the verbal arts in higher education will, in the near future, help to clarify the present range of work being done and to suggest ways forward.

It may be useful, however, to indicate a broad difference that seems likely

in the long term to emerge on either side of the binary line. The polytechnics and colleges of higher education, with their interest in practical studies and their special responsibility to regional needs, are likely to respond to a demand for teaching and research into a wide range of verbal arts, both traditionally 'literary' and other, and to teach these at a variety of successive, interconnected levels and in a variety of full-time and part-time modes, including joint, inter-disciplinary or service courses for students of other subjects. A growth of demand in several of these areas can be anticipated. Contacts with the community are also likely to expand. There are special needs of ethnic and of other regional groups for courses based on modes other than those traditionally studied in universities. The universities, on the other hand, seem likely to make their distinctive contribution mainly in the area of traditional verbal arts and within a context of historical research and continuing theoretical exploration, and to extend this emphasis into postgraduate work.

In general, it can be anticipated that, with the growth of leisure, there will be an increasing interest in verbal arts in all areas not only because of their practical importance but also because of their intrinsic interest. This tendency is already to be seen in the formation of writers' workshops both inside and outside a variety of institutions, within the further education sector, through extra-mural departments, and as part of community arts programmes. There is a constant demand for places on short courses at the Arvon Foundation centres in Yorkshire and in Devon, for tuition by specialist schools such as the London School of Journalism, and for places on those degrees which have already established verbal arts courses in the higher education sector.

Just as the 1944 *Education Act* saw beyond those dark times, so we should, in thinking of the arts in higher education, envisage the needs and opportunities of the later eighties, of the nineties and beyond.

WHO SHOULD TEACH VERBAL ARTS?

The primary responsibility for teaching verbal arts should clearly fall on those academic teachers of literature whose interests in criticism and in linguistics and stylistics naturally fit them to describe and evaluate the nature and functions of oral and written texts at the upper end of the continuum of literacy. We see no sound reasons why these critical abilities should not be exercised equally well in relation to the texts of students and of contemporary writers, for example, as they are in relation to texts preserved by tradition. Certainly, no other members of the academic community are in a better position to describe and evaluate texts. Our main concern is with the teaching of English literature, but we see no reason why many of the same arguments should not apply to the teaching of other literatures.

We therefore envisage no major staffing problems, although clearly some staff development, for example through short courses and job 'swopping'

or sharing, should be encouraged. In particular, some staff will wish to develop their interests in areas such as script-writing for radio, television and film, adaptation or translation. It will also be necessary to reconsider the definition of research generally applied in literary studies so as to include the possibility of productive work and of sabbatical absences of varying lengths to allow for this work to be carried out or, in some cases, to be performed. There are, in the academic community, a number of writers whose work is adversely affected by the present cognitively-biased definition of research, a definition which is not accepted in the other arts. In more favourable conditions, we would expect a larger number of teachers in higher education to practise their art as well as teach it, and conversely we would expect to see more professional writers joining the permanent staffs of literature (and other relevant) departments, so putting a stop to the present drain of our writers to those countries which have begun to recognize the importance of teaching verbal arts within higher education.

The residence of writers at institutions of higher education, funded in the main by the Arts Council and the regional arts associations, has already played an important part in the extra-curricular development of writing workshops. We would like to see the number of residencies increased, so that co-operation may develop between academics and professionals in the teaching of verbal arts courses. We see a considerable advantage here in the development of contacts between institutions within a particular locality, so as to increase the range of professional talent available to each. The provision of part-time or short-period professional contacts would also seem a useful development, allowing institutions to take advantage for example of the presence in the area of visiting artists.

HOW SHOULD VERBAL ARTS BE TAUGHT?

The differentiation of courses will affect details of teaching programmes. Only general comments will therefore be made here.

While it is recognized that 'skill is not art', art always involves the appropriate use of a wide range of more or less well-defined skills. We envisage the teaching of verbal arts intitially through skill-based courses requiring students to undertake formal exercises, later developing towards work of a self-directed nature but still focused on the semantic effects of formal linguistic and 'genre' choices. Such a mode of teaching is closely analogous with that adopted, for example, in schools of music or painting. We think that much can be said for placing the student under formal rather than semantically-defined constraints, both because this approach centres productive work on the exercise of specifiable skills, which can be taught and learnt, and because it frees the student to exercise creativity in the area of subject-choice and so, as skills develop, to adapt skills to emergent perceptions. The result, which we consider desirable for reasons indicated at the beginning of this report, is to enable students to differentiate their practice of language according to individual and social needs.

Because frequent and continuous exercise of productive skills and abilities is essential to their development, we consider that courses should be well-defined in the curriculum and should require continuity of work over the years, with an emphasis on redrafting and adaptation of materials to different functions. Initially, much of this work can be done in a workshop setting, although later one-to-one teaching becomes necessary to cope with the increasing differentiation of student production.

We would emphasize the importance of relating productive to descriptive, evaluative and theoretical work. It is the experience of those institutions already running such courses that 'working with words' is capable of subserving in a remarkable way the student's understanding and practice of close criticism and of critical theory, and of illustrating the relevance to literary studies of linguistic and stylistic studies.

It may not be irrelevant, in the context of the present crisis in English, to remark on the favourable impact that productive work is found to have on student interest in the forms and traditions of the past and on the mutual respect of staff and students.

HOW SHOULD VERBAL ARTS BE ASSESSED?

We endorse the general position on assessment taken by *The Arts in Schools* (1982).

If verbal arts are taught in the manner suggested above, it is clear that assessment can properly be based at first upon the skill with which exercises of a formal nature are performed and related to the meanings present at other levels of the text. As the course proceeds, assessment will naturally focus increasingly on the functional relationship between formal structures and the communicative impact of the text as a whole. It is probable that while issues will arise such as skill of execution in relation to the complexity of the task, especially at the more advanced levels, this poses no problems with which teachers are not familiar in the assessment of literary essays. And of course, as has already been emphasized, it is the professional role of teachers of literature to assess texts: it could be said, indeed, that this is more centrally the role of literary academics than is the meta-critical task of assessing the adequacy of analytical and theoretical approaches, such as are in question when essays are assessed.

Elements of examination may be appropriate to the assessment of certain aspects of productive literary studies, but the established practice is to base the major assessment on folders of student work which may be solely original and creative in nature or may include critical comment, production notes and the like.

We have argued that productive ability is at least as widespread and as valuable to the individual and to society as the critical. It is therefore suggested that productive work, like critical work, should form an initially optional but ultimately compulsory part of the final assessment of any courses of which it forms part.

RECOMMENDATIONS

1 *All literature courses in higher education, on both sides of the binary line, should make immediate provision for the optional study of the productive verbal arts, and in due course give serious consideration to making this study compulsory.*

2 *Greater provision should be made through the Arts Council and regional arts associations for writing fellowships and residencies.*

3 *There should be a conference in the near future on the verbal arts in higher education, literary and non-literary, oral and written, to bring together interested parties, and to discuss such issues as definition of the area of study, relationship to the other arts, curriculum development, the need for a pedagogy, methods of assessment, areas of research, resources.*

Anne Cluysenaar (Chair)
Susan Basnett
John Broadbent
Christopher Butler
Irene MacDonald
Roy Niblett
Ann Ridler

In attendance: Christopher Ball

NOTES

1 See especially the final chapter of Potter's book, *The Missing Subject*, pp. 254-265.

2 Unpublished continuing survey begun by Anne Cluysenaar, Spring 1982. Answers have so far been received from literature departments in twenty-five universities, six polytechnics, ten colleges, thirteen examining boards and four directors of education in the Yorkshire region.

3 For an interesting discussion of this problem see David Lodge's review of Bernard Sharrat's *Reading Relations* (1982): Avoiding the double bind *Times Literary Supplement* 23 April 1982.

4 An unusual speculative contribution to the discussion of such issues is made by Arthur Koestler's *The Roots of Coincidence* (1972) London: Hutchinson, now in Picador.

5 There are, for instance, new developments in train in the area of productive verbal arts at 'A' level as part of the courses in English literature, English language and communication studies.

6 Amongst these are Bretton Hall College of Higher Education, Crewe and Alsager College of Higher Education, Sheffield City Polytechnic, the University of Stirling, West Sussex Institute of Higher Education, and, in the planning stage, Oxford Polytechnic. Rhetoric is taught at the University of Glasgow. There is productive language work at Warwick

University in the areas of Methodology of Comparative Literature, Theory and Practice of Translation and Film and Literature. For Welsh literature, there are courses at the University College of Wales and the University College of North Wales, Bangor.

7 Charles Baudelaire, *Richard Wagner and Tannhäuser*, quoted in Charpier and Seghers 1956 p. 326.

8 Ibid p. 326-7.

9 A later passage is of special interest:

> 'To your third question — do I deliberately utilise devices of rhyme and word-formation in my writing? — I must, of course, answer with an immediate, Yes. I am a painstaking, involved and devious craftsman in words.'

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9

FILM/TELEVISION

BRIEF HISTORY

Film scarcely existed as a subject for study in British higher education prior to 1960, and it is only in the last fifteen years or so that the various curricular strategies began to emerge.

In this we have lagged behind other countries where, from the earliest post-World War I years, two different models have emerged — the professional school in the form of a national academy, often linked with theatre and music, and the art school which found its home inside a larger university or college of arts. The oldest example of the first model is the Moscow school (VGIK) founded in 1919, and of the second is the Department of Cinema at the University of Southern California (a private university in Los Angeles) which opened in 1927 — the first with Lenin's words ringing in its ears, the second backed by a number of prominent Hollywood producers.

After World War II the professional school became almost a necessity in European countries since these had the task of rebuilding their nations' film industries. In Europe, the schools have had a measurable effect on the development of cinema in each country. It is often the case that most of the people working in the industry in a creative capacity are graduates of a national academy. There were enough of such schools, with enough common interest, to form a professional body in 1955: the Centre International des Ecoles de Cinéma et Télévision (CILECT). Britain was represented at the first meeting and thus narrowly qualifies as a founding member. John Grierson was the British delegate. Then head of Group III (a government unit producing feature films), he said that the only school worth attending was his — academic study, he thought, was a waste of time. Group III's address was The Beaconsfield Studios, which now house the National Film School.

With very few exceptions (eg the American Film Institute's Center for Advanced Film Studies), North America has followed the USC model — giving film some status inside the campus of a university, where it is studied as an academic discipline (leading ultimately to the PhD) and as a profession (Master of Fine Arts). There are hundreds of such courses, with the biggest and most influential schools not unnaturally clustered around Hollywood and New York. The university model can also be found elsewhere — in Belgium, Finland, Jugoslavia and Japan and throughout Latin America. Other European countries preferred the Russian model —

notably France, Italy, Germany, Sweden, Denmark, Austria and the Socialist countries. Since the creation of the National Film School (1970) Britain has, in effect, had both systems operating.

THE BRITISH SITUATION

Film and the electronic media are expanding more rapidly than most other parts of the economy and are bound to make more complex the already highly sophisticated field of publication, communication, information and entertainment. We cannot tolerate the thought that these expansions might take place in an intellectual vacuum, unchallenged by systematic study within higher education. Media tend to mystify their objects and their processes, and electronic media mystify more than most — unless society plans otherwise. Verbal literacy is no longer enough for an industrial society.

We need film and television to be studied and practised in higher education: 1) because these media exist in a society dominated by them yet starved of the skills required for retaliation and equal discourse; 2) because our film productions exist in an international market place dominated by the American product (unlike any other British art form) whose economic base is stronger than ours; 3) because in our television, which is better than most of its foreign competition, we find a disproportionate (if vigorous) dependence on our literary and theatrical tradition, with less self-confidence in the visual aspects which are required to make a penetrating international impact; and 4) because somehow or other, students know that film and television are forms of expression worth studying. The demand for places in the available courses is great, as it is in every country, and it appears each year to be rising.

POPULATION AND PROVISIONS

Unfortunately, David Bethel in his SRHE Leverhulme paper on resources (Chapter 5 above) was not able to include film (or photography) in his research. We must therefore do or commission the basic statistical research required. We do not start from scratch, since we have available two very helpful BFI monographs: *Film and Television Training* (January 1982) and *Film and Television Studies* (Autumn 1980).

From these sources we find the following:

Film/TV Training

A major component of 8 BA programmes in polytechnics, colleges of art and design and colleges of higher education.

A substantial component of courses in about 25 other institutions, including some universities.

Film/TV Study

A major component in 6 universities, 6 polytechnics and 2 colleges of higher education.

A substantial or partial component in many other curricula.

Postgraduate/Professional Training

There are seven full-time courses in training, ranging from one to three years.

Postgraduate Film Study

There are about a dozen universities and polytechnics which have some substantial commitment to film study, including a number of taught MA courses and a number of research degrees.

Unfortunately we do not have reliable figures on the size of the student population. There appear to be about seventy-five new places each year at postgraduate level (forty of which will be for one-year courses).

None of this provision has a very long history in Britain and it is even now not evenly spread throughout the United Kingdom. There is very little provision in Scotland, Wales and Northern Ireland. The development has been in three stages.

Pre-1970

Before 1970 there was some sporadic non-degree (or DipAD) education in a small number of universities, colleges of art and polytechnics — though lacking academic status (with the exception of such courses as those at the Slade, PCL and the RCA), and with miserable resources. Film had crept on to the campus but had not yet been welcomed. It was a bullish sector, however, as was discovered by the Lloyd Committee appointed in 1965 to investigate the need for a National Film School.

1970

The NFS was created in 1970 (open 1971) and joined an expanding School of Film and Television at the RCA, while one-year postgraduate certificate courses were beginning to be offered (notably at Bristol University).

Mid-70s and Later

The gradual build-up of a degree-level undergraduate discipline in film training and film study began in the mid-70s. A discipline which grew up in such an odd way is bound to have gaps and overlaps, which will shake down through time. A detailed commentary on the current provision must await more detailed research. However, we can already indicate the most common areas of specialization which have developed at the undergraduate level. These can be divided into two general categories: film training and film study. Film training may be non-vocational or vocational. Non-vocational training includes a) film/tv seen as a fine art activity, not necessarily directing students towards the industry, and b) social or community applications of film and video. Vocational training includes a) pre-

professional training for direct entry into the industry (usually at assistant level) or to postgraduate training at the NFS or RCA, b) design with an emphasis on stage design or 'art direction', and c) animation and graphics.

Students in Vocational groups b and c may also go on to the industry or professional training after the BA and those in Non-vocational group b often find their way into professional training or professional employment after initially working at a 'sub-professional' level.

Film study includes a) film aesthetics and theory, b) cultural studies (including communication and media), c) film history, and d) film criticism.

To a considerable extent, film study parallels that of literature and drama — paying attention to particular historical periods, countries, studios, film-makers; tracing the development of different film styles (documentary and fiction); and distinguishing between film as a popular medium and as a social instrument. One other element in the development of film as a subject of study has been the various inputs of the British Film Institute, which has organized courses at the level of further education and has influenced the development of film study by seed funding of film lectureships. Starting out more or less as support for the 'film buff', there gradually developed a more theoretical approach, covering a variety of film study strategies — semiotics, structuralism, history and psycho-analysis — to establish what contribution could be made to the study of film to take it beyond the level of 'film appreciation'. This has all had considerable influence on film study, in Britain, but has made very little impression on film training.

FILM TRAINING

Non-vocational

It should already be clear that film is not studied only as preparation for professional practice. Malcolm LeGrice has suggested that we need a new word to describe the alternative activities — some word which acknowledges that film is not only a photographic medium but deals also in images generated electronically (with or without a camera) and transmitted 'live', or from electronic tape as well as from film. 'Time-based-audio-visual media' would be accurate but not very elegant.

The main stream of film work in higher education is industrially based. In this way film is different from other arts. It is only gradually that the fine art or 'avant garde' aspects of film have been given any academic attention. This is equally true of film as a theoretical subject — it is predominantly the mainstream narrative cinema which is studied in the universities even although the producers of these films would have trouble recognizing or contributing to the discourse. Various new and old image systems can be combined to produce pictures which either could not be produced by purely photographic means or would be too costly to produce or, more importantly, would not have occurred to anyone to produce at all

by any other means.

This could conceivably be of greater interest to people schooled in the visual arts than to the narrative film-maker, so that the proper home for such work, in higher education, would not necessarily be the same as for the person telling stories on film or tape.

Video has also introduced the possibility of low-cost production in the field of social observation. Opinions can be expressed in a medium bearing some similarity to transmitted television at a fraction of the cost. That this has implications for community art and for community work in general is gradually being recognized outside the normal commercial circles. Training in these uses of video (and low-cost film equivalents) can involve different technical and conceptual skills from those required for professional work, since the cultural/social context in which the tapes/films are used would not have much in common with the relatively passive consumption of transmitted television or of cinema programmes. Thus, film education must include consideration of the various contexts in which films are used in society, and must study how these different contexts interact and influence each other.

In its public uses, film is increasingly to be seen in museums and galleries, either in support of other material on exhibition, or as an art in its own right, to be seen repeatedly, to be stopped, rewound and looked at again. Films and tapes are increasingly available for purchase. At first this will lead to greater availability of material already known from other forms of exhibition. It could conceivably lead to new types of work being created, both in the form of art and of instruction (the latter is already underway).

Some schools seem to reject altogether the notion that their curriculum should in any sense at all provide a pre-professional base and they argue for alternative strategies. These arguments can often sound like justification for poverty but when we compare film with the other arts studied in higher education we do not find, as we do with film, such a need to justify expenditure by reference to industrial requirements. A more telling criticism of these alternative strategies would be that they are couched in a form of reaction against an industrial imperative rather than as a positive alternative to it. This may be considered only a stage of development.

It is in any case quite possible to argue that film education can function as a 'research and development' arm of industry in exploring these various uses of film. It may be enough to say that since film can be used in these ways any discussion of film education must determine the proper home for the adequate study of the total range of activity, not just those parts which constitute the traditional cinema and transmitted television.

Vocational

The industry normally hires specialists and specialization leads often to a

narrow understanding of the total production process, limiting the contribution which can be made creatively by different members of the team. People get trapped in a job and are at the mercy of their own lack of experience in other departments. They are also highly vulnerable to shifts in production fashion and technology. This point will be taken up again, when we speak of the need to provide retraining opportunities. It is relevant here as an explanation for the emphasis in various postgraduate curricula on the general training that is generally available as a background to specializations. The areas to be covered in these specializations are highly complex technically and conceptually. They include writing, directing, camera (and lighting), sound recording and mixing, production and editing. There may also be instruction in design (art direction) and animation. Most students at the professional level wish to concentrate on various aspects of the narrative film — fiction and documentary. It follows that they must understand the general narrative conventions, the ways films function as systems of meaning, how style affects meaning, how film, in fiction and non-fiction, functions as evidence of the 'real' world. If possible they must also be given a chance to develop their own morality about the perceptual problems facing audiences in interpreting film images. The camera tends to lie, whatever Lord Reith thought, and audiences tend to believe, as Mrs. Whitehouse fears.

The professional course will be considered successful if its graduates obtain employment in the industry, make creative contributions to it, and are articulate about the professional options open to them.

How best to prepare graduates for this result could be the topic for another seminar. In fact, such matters are the regular agenda items of the bi-annual CILECT congresses — in 1978 the role of film history in the training of film directors, in 1980 the training of film writers, and in 1982 the methods of television (as distinct from film) training.

British and European practice differs in many significant ways, and both models appear to have success.[1]

FILM STUDY

If the professional schools draw down their objectives and practices from the profession itself it is harder to say what holds sway in the various BA film study courses. Philip Simpson in his introduction to the BFI monograph on film and television studies writes:

> 'The clearest conclusion to be drawn from this document is that Film Studies has been established in a far greater variety of curricular contexts than seemed likely when the subject first began to be developed in higher education at the beginning of the seventies. ... The details of the courses included indicate such a diversity of approaches to Film Studies that it is difficult to draw conclusions as to why, in a period of falling student numbers and substantial

> cut-backs in courses, Film should attract students more than many longer established subjects.'

He then describes the success of the BFI's policy of funding university lectureships:

> 'Of the seven universities in which lectureships have been set up, six continued to support the post when initial BFI funding ended, and East Anglia, Kent, Stirling and Warwick have gone on to set up substantial and developing courses in film studies.'

At the staff level there have been a number of useful empirical studies of British cinema, the Hollywood studio system, the star system, etc., as well as a body of critical and analytical work on film as a popular medium. There are of course huge areas as yet untouched.

Film study also takes place in the context of, or gives support to specialist journals, and in Britain recently the bulk of this writing has appeared in *Screen* (the journal of the Society for Education in Film and Television) and *Framework*, both of which receive partial subsidy from the BFI. Scrutiny of these journals, and the books and monographs written by their contributors, gives the impression of a theoretical discipline growing up separately from professional practice. Their work leaves as yet unanswered such questions as: 1) to what extent should film study courses be evaluated on the same basis as courses in the history of art, music, theatre or literature? 2) Should we expect them to make a contribution to film practice either directly by being of use to students of film production, or indirectly by producing theoretical or other texts which can be of assistance to such students? 3) Or is it simply enough to welcome them among the general arena of humanistic studies, expecting their influence to be over the long term and be aimed at cultural studies more generally?

UNDERPROVISION

1 We have noted the geographic concentration of provision in certain favoured areas, with serious gaps elsewhere. Some of this concentration (around the South-East) is understandable since educational opportunities cluster round opportunities for employment. But lack of educational opportunity in Scotland, Wales and Northern Ireland must seriously inhibit the development of professional and independent film production in these areas.
2 Most indications are that women and ethnic minorities are not proportionately represented in film courses, especially at the post-graduate, professional level.
3 There are many examples of serious under-budgeting for capital and revenue costs which prevent the proper development of some courses

and reduce the effectiveness of others. In the latter, colleges are required to pass the operating costs of workshops to their students (or families) or introduce collective work methods which would be quite unacceptable in other areas of art education and which, while having advantages for learning in a group situation, can reduce the risk-taking for individual students which must be a component of all art education.

At the postgraduate level the concentration is on professional training, which prepares students for direct entry into the industry. Although this does not exclude the possibility of students doing experimental work at that level, colleagues working in the art/experimental area and in the social/community area are not satisfied with the present provision, both because these are fields which require their own proper environment for development and because they can, in the long run, be seen as the research and development wing of film education.

4 Lagging behind other areas of specialization is the training of writers and producers, which might call for co-operation between a number of different disciplines and institutions, some outside the academy. Similiarly there is a lack of co-ordination between the training of actors and that of film and television directors. In general, there could be benefits from building connections between training in film, theatre and music.

5 Since the basic provision for film/tv is so meagre, all courses are mean and inhospitable to other disciplines, including those nearest neighbours in the other arts, but also to the social sciences and some of the professions, many of which wish to use film and video in their teaching and research and, arguably, should do so. If at the same time universities and other bodies are cutting their AVA services the position will further deteriorate and Britain will lag further and further behind her European and North American counterparts. Because of their bargaining position inside the university some departments are able to acquire their own technical resources, but their use will be cost-ineffective and intellectually unsatisfactory if it lacks the proper technical and conceptual support. This should be made the subject of a special study — not excluding the important contribution which has been made by on-campus AVA units.

RECOMMENDATIONS

In addition to the proposals which arise automatically from the above, the film panel unanimously recommends the following:

1 There should be established the practice of sharing existing film and television facilities, where this is practicable, and the administrative arrangements which currently inhibit the practice should be revised. Additional facilities should gradually be assembled centrally (or regionally), perhaps on some 'neutral' territory or at any rate located for

shared access, with adequate technical and maintenance staff. These facilities could cut the unit costs of productions, make student work more sophisticated and, in certain cases, permit use of lower cost materials at the production stage by having adequate post-production facilities available. The facilities could also be open to regional arts associations and the independent film-makers working through them. In the London area such a facility could be shared by the ACGB and the BFI, which might be asked to contribute to their management.

2 *There should be jointly organized seminars, open to participating schools, not necessarily limited to degree requirements.*

3 *There should be recognition of the particularly heavy teaching load of teachers in film/tv and provision should be made for staff-enhancement programmes of research (including production), with more imaginative administration of staff time (perhaps based on a modified sabbatical principle) to permit this research to be done.*

4 *There should be created a non-commercial student film and television exhibition service to increase public access to this body of work, to encourage the raising of standards and to facilitate evaluation and assessment.*

5 *There should be a staff-enrichment programme in which professionals are seconded to film schools as teachers or film-makers in residence. In the case of television, this programme could be funded by the appropriate company, who would incorporate the scheme as part of their own career planning. A special fund might have to be established for independent film-makers but the success of such schemes elsewhere makes the proposition an attractive and strategically important one in a new discipline.*

6 *We also recommend that the study of film theory and practice be brought closer together. The development of theoretical studies has been inhibited by lack of resources but also by resistance from those engaged in film practice. There should be greater acknowledgement of the distinction between basic theoretical and empirical research and research which more clearly acknowledges the practical demands of student training for the film and television industries.*

7 *To facilitate the organization of our work we propose the establishment of a Standing Conference on Film and Television Education to think through these and consequent proposals and to act as a self-monitoring professional body in an area where none exists and where funding bodies clearly require guidance.*

8 *We need to construct better links between our schools and the industry, first to improve our training through attachments and job-experience and second to support those already in the industry who are in desperate need of retraining.*[2]

9 *A firm commitment should be made within higher education to balanced enrolment within the provisions of the Race Relations and*

Sex Discrimination legislation. In particular, schools should be urged to apply for Designation under Section 47 of the Sex Discrimination Act of 1975.

In conclusion, the panel wishes to add that we believe that film is a discipline which deserves study in its own right, but is also one which constructively challenges more established ways of teaching and learning.

Colin Young (Chair)
Richard Dyer
Stuart Hood
James Leahy
Malcolm LeGrice
Richard Ross

In attendance: Tessa Blackstone

NOTES

1 Those interested in following the debates could have access to the CILECT papers in Brussels: CILECT, c/o INSAS, Rue Thérésienne 8, 1000 Bruxelles. Attn: M. Raymond Ravar.

2 This last point needs expansion. There is a considerable freelance sector in film and television, with frequent unemployment. As we have noted earlier, the workforce is often undertrained and inflexibly specialized. There is no stable employer group in the film industry since companies are formed for individual projects and producers' organizations have not traditionally funded training schemes — there is no industrial training board. It has not been possible to develop a policy on 'manpower' requirements. At least one union (ACTT) by rule gives preference among new entrants to those who have graduated from a recognized film course, and their training committee is actively trying to rationalize the training requirements of the union members with provision within higher education.

But the gaps between the trained and the untrained remain and entry to film and television is not easy. Recently the National Film School has been funded to organize pilot courses for technicians already in the industry and for actors and composers. But this will only scratch the surface and it was the panel's view that some study should be made of the relationship between higher education provision and the industry's training requirements. Such a study might be expected to produce suggestions for 'late entry' or 'mature student' provision to supplement the provision already made for the conventional student population.

10

DANCE

INTRODUCTION

Dance is a social phenomenon and the many different ways in which people characterize and execute what they call 'dance' constitutes the nature of dance. The term 'dance' is a manifestation of a point of view about a particular human activity, and the ways people engage in it and the criteria they apply give it a particular meaning or set of meanings. For dance is, in sum, a species of human creation and communication: it is a form of public *language*. Dance is not a descriptive term in itself; it is appraisive and therefore needs qualification with a phrase or adjective. Thus, in the present state of our knowledge of dance, we can make general statements about the chore graphy, performing and appreciating of 'contemporary dance', 'ballet' and 'Indian dance', etc., and at the same time recognize that each dance form, genre and style has its own system of signs and the meanings constituted by them.

We cannot yet claim to know whether or to what extent human beings create and make sense of dance with general cognitive capacities or with capacities that might be specific to dance. But we do argue that dance is a special mode of discourse, non-verbal in character and amenable to aesthetic contemplation and judgement; that it can be related to other areas of social life; and that for many people it can sometimes be the best or, at any rate, the most appropriate and accessible mode of communication. Through what is commonly referred to as 'kinaesthetic response' a performer or an observer of dance can gain an understanding of moving and being in the world dependent upon the immediate and wider contexts of the action in such a way that both the dance and the contexts sustain and repay interest in a richly intelligible manner.

We claim that the creations, performances, interpretations and comprehensions of dance in society enable us to redefine and expand our conceptions and undestandings of humanity and of the human situation and contribute to the enrichment and elevation of consciousness which every society and individual must constantly make.

1900 TO 1939

This section is necessarily brief since there is little evidence upon which to present an overall picture of dance in higher education during the first four decades of this century. Nevetheless, it would be erroneous to assume that scant evidence reflects little activity. Although no degrees in

dance were available at universities during this period, it is probable that some of the current 1980s on-campus dance activities, such as extra-mural dance courses, informal or official students' ballroom and folk dance societies, and so on flourished at this time, and that dancing for social purposes also took place.

But, while the dance in universities was largely of a non-academic nature, in the teacher training sector of higher education dance of various kinds was taught as part of the curriculum. This was particularly so in the women's specialist physical education colleges (for a detailed account see Webb 1967). These institutions, some already well-established by the turn of the century, included different dance genres and styles within their physical education programmes. In the early part of the century the emphasis was on folk dance (this reflected the revival of interest initiated largely by Cecil Sharp) with Dalcroze Eurythmics, and music-based dance form, being added to syllabuses in the second decade. After the end of the 1914-18 war, freer 'modern' dance styles were gradually introduced into the teacher training colleges, largely stemming from the work of Ruby Ginner, Madge Atkinson and Margaret Morris (Layson 1970). In the early 1930s the beginnings of the important Central European dance influence became evident and this specific style of modern dance quickly began to supplant other dance forms.

Thus by 1939 there was a distinctive pattern of dance in higher education. This consisted of dance as an extra-mural and social activity in the universities while in the teacher training institutions, particularly the women's specialist physical education colleges, one emerging style of modern dance was taught under the aegis of physical education. This pre-1939 period is important not just as history but because the three factors outlined above:

1 One emerging style of modern dance, which was
2 Regarded as part of physical education (and therefore seen within the context of education in schools) and
3 Associated with women

provided the mould for dance in higher education until the mid 1960s and it continues to some extent to influence the situation in the 1980s.

1939 TO THE PRESENT

The period from 1939 to the present is clearly divided in terms of dance in higher education by the watershed of the mid-1960s.

The 1939 to mid-1960s period was one of new education policies and ideologies with a rapid growth in the teacher training sector. Within this climate the original Central European dance influence, stemming particularly from the work of Rudolf Laban, flourished as what was termed 'modern educational dance'. Although Laban's interest had been in dance in the theatre and in the community, modern educational dance was developed

specifically as an educational dance form with its justifications, aims, objectives, content and teaching procedures all totally in keeping with the then current notion of 'child centred education'. Thus the dance 'process' prevailed over the dance 'product' and notions of creativity were paramount.

Modern educational dance by definition had no counterpart outside schools and colleges, and in general the dance forms existing in the community as a whole, whether artistic or social, were not substantially reflected in the curricula of what by the 1960s had become the colleges of education.

Thus the pre-1939 pattern continued, with the one type of dance form prevailing in the non-university sector of higher education. Modern educational dance was largely subsumed under physical education and was totally orientated towards education in schools, with women as the main protagonists of the subject.

During the corresponding period in the universities dance still existed generally as a non-academic on-campus activity. However, in addition to occasional extra-mural classes offered by university departments of adult education, some university drama departments began to include dance in their undergraduate courses and a few universities accepted students interested in dance to read for research degrees. Such research topics were typically orientated towards educational, psychological or sociological studies with dance being studied as a paradigm case.

In the mid-1960s two unrelated events, one within higher education, the other totally separate from it, together brought about a complete change in the nature and place of dance in the tertiary sector.

The introduction of the BEd degree, although at first sight seeming to be but a structural change in teacher education courses, inevitably raised questions concerning the academic viability of subjects such as dance which did not have counterparts in the degree structures of the validating universities.

Concurrent with the enforced reappraisal of dance in higher education, was the establishment of the London Contemporary Dance Trust and, in 1966, the policy decision to change Ballet Rambert from a classical ballet to a modern dance company. Until then the sole theatrical dance form in Britain was classical ballet, and since this was not regarded in the maintained sector as educationally significant, the training of dance teachers rarely made reference to it. Although classical ballet and modern educational dance might have been seen to differ in many respects, the new model of modern dance as a theatre art challenged by its very presence the esoteric form of modern dance that had developed in education.

Thus from the mid-1960s dance in higher education was subject to two pressures for change, the one from within the system, originating in the validation of new degree courses with dance components, and the other from outside, stemming from the establishing of modern dance as

a theatre art. Although this second pressure did not come from within education the events which caused it became central to the debate on the nature of dance as a subject of study.

This resulted in a complex development of dance in higher education in the 1970s, which is analysed in great detail by Adshead (1980). The outline of developments stemming from the London Contemporary Dance Trust is given in the Calouste Gulbenkian report of 1980. With these two publications providing comprehensive and detailed information it is necessary here only to summarize the main factors that influenced the manner in which dance in higher education began to change in response to internal and external pressures.

Firstly, the restructuring of teacher education courses into the BEd format meant that dance, although still mainly within the physical education context, had to be identified apart from its teaching context since education and/or professional studies were generally regarded as distinct entities separate from the subject areas of study. As a consequence of this, questions were raised concerning what consituted dance and how best it might be studied within the new BEd context.

Secondly, the fall in the birth rate and the resultant need to reduce substantially the number of teachers being trained meant that, in order to achieve viability as institutions, colleges of education had to merge, join larger institutions (usually polytechnics), and diversify away from their traditional teacher training role. As a result, where dance courses survived they were often prised further away from their original background. Another set of questions concerning the nature of dance and how best it might be studied at undergraduate level devoid of its BEd context and as a degree subject in its own right became even more pertinent. The development of modern dance in the theatre provided a model which seemed relevant to the development of those dance courses no longer tied to an educational orientation.

Thirdly, the mergers of the former colleges to form large institutions of higher education or parts of polytechnics and the reluctance of many universities to validate other than BEd courses meant that the CNAA, already the validating body for the polytechnics, could offer an alternative validation process. In addition, the CNAA validation procedures seemed to be less rigid and prescriptive than those of the universities, especially in relation to dance (Adshead 1982), and this further promoted the quest to characterize dance and to devise appropriate ways of studying it.

The three main factors identified above were, of course, relevant to all subjects which had been components of the teacher training, certificate of education courses but whereas most other subjects already existed as subjects of study in other contexts this was not the case with dance. For dance the challenge was to establish its focus as an academic discipline or to remain as a considerably diminished component of ever-reducing teacher training courses.

THE 1980s

The place and nature of dance in higher education in the 1980s indicates that this challenge has been met in part. Where dance exists within the BEd degree it is still often subsumed under physical education although occasionally it is studied within creative arts courses, and exceptionally, as a subject in its own right. In such BEd degree structures the dance component varies between 10 per cent and 33 per cent of the total course pattern.

As an area of study in higher education, physical education has also undergone a partial shift of emphasis. In some instances it has moved away from its educational origins. This has led to the validation of new degrees in human movement, sports and recreation studies. In those institutions where dance was closely associated with physical education, the tendency has been for it to retain those links and to feature as a component of the various degrees focusing on the study of human movement. In these cases dance is invariably studied as one movement activity amongst several or a few, and comprises between 5 per cent and 40 per cent of the overall course structure.

Courses in dance are included in a few drama or theatre degrees and the dance orientation varies from movement for drama purposes, as in the study of movement styles for historical dance, to studies of dance and movement as non-verbal communication or to dance as an adjunct to drama. In such degrees the dance component rarely amounts to more than 10 per cent of the total course.

The new general BA degrees occasionally include a dance component. These are usually combined studies or humanities degrees and comprise the study of two or three subjects which may or may not be related. In such degrees dance may feature as a subject in its own right, usually with an arts orientation, or as part of physical education or as an element of creative arts. The amount of dance in these degrees depends upon whether it is a component subject or part of a subject area. Consequently, the time allocated to dance varies between 10 per cent and 50 per cent of the whole degree course.

However, the emergence of the study of dance as a theatre art form (as distinct from the Laban-derived art of movement orientation) has enabled it to be included in the new BA degrees in creative, expressive, performing and related arts. In these degrees, which are mainly validated at ordinary level by universities and at Honours level by the CNAA, the structures allow for the dance component to range from 20 per cent to 75 per cent. Dance is studied as an art amongst other art forms.

The first and, to date, the only current BA(Hons) degree in dance as a single discipline was established in 1976 and focuses upon modern dance within the context of Laban studies. It is probable that by 1983 four differently orientated degrees in dance will be available. This important development provides a microcosm of the overall pattern of dance in

higher education since the four institutions offering or about to offer BA degrees in dance between them represent both the maintained and the non-maintained sector and also lie each side of the binary line. Two of these institutions are private, the third is a college of higher education and the fourth a university. Of the two private institutions one is validated by the CNAA and one by a university. The college is engaged in validation discussions with the CNAA and the university is in the process of establishing its own degree in dance.

At postgraduate level the study of dance in education is still possible within a smaller number of university taught Masters degree courses but, as at the undergraduate level, the significant developments have been in the study of dance within much wider contexts. MA taught degree courses in dance and MPhil and PhD research in dance reflect the growing interest in dance as art, recreation, religion and ritual, etc., and an awareness of its historical, psychological and sociological perspectives. Interestingly, these postgraduate courses have been established on both sides of the binary line, and, in one instance, in the private sector.

SPECIALIST CENTRES, COLLEGES AND SCHOOLS

The province of professional or vocational training in dance has belonged traditionally to the specialist centres, colleges and schools in the non-maintained sector. Nevertheless, since the late 1950s there have been links of various kinds between the vocational training establishments and the teacher training institutions of the maintained sector of higher education. Typically these links enabled students from private colleges to gain 'recognized' teacher status by taking extra studies in state colleges. Such arrangements between institutions were originally one-way and facilitating rather than co-operative in nature.

Recently, closer institutional relationships have been developed across the maintained and non-maintained sectors. The resulting joint courses reflect the particular strengths of each institution: that is, the generally superior teaching resources and facilities of the maintained institutions and the unique, widely ranging professional dance expertise of the private school or college.

It is of particular interest to note that the first BA (Hons) degree course to be established in dance was validated by the CNAA and is in a private institution which has subsequently developed postgraduate work. The second BA(Hons) degree course in dance is also in a private institution and was validated by a university. The potential of the private sector to undertake degree work in higher education has been recognized.

LOOKING AHEAD

The current state of dance in higher education, with its particular problems of establishing structures for study, methods of procedure and evaluation can be seen as deriving directly from its past.

TABLE 10.1
Dance and undergraduate degree structures (as at April 1982[1])

Degree	Number available	Location[2]	Description of course and dance components	Dance studies as % of total course	Characterization of dance study	Approx no. of students in final yr. of study
BEd 3-yr Ordinary 4-yr Honours	c.12	England 3 North 4 Midlands 4 South Scotland 1	Education theory. Professional studies. 1 or more subject (eg dance).	20% – 33%	Dance or physical education (inc. dance) or creative arts (inc. dance).	c.100[3]
BHuman Movt, Recreation, Sports studies 3-yr Ord/Hons	2	England 1 South Scotland 1	Dance as a movement form studied through aesthetics and other related disciplines (eg history, sociology).	20% – 40%	Dance as a movement activity and/or as an art form.	c.15
BA Drama/Theatre 3/4-yr Honours	1	England 1 South West	Dance as art.	c.40%	Dance as an art among other arts.	c.10
BAGen BCombStud BHum 3-yr Ord/Hons	3	England 1 North 2 South	2 or 3 subjects may be unrelated or have to relate.	20% – 50%	Dance or physical education (inc. dance) or creative arts (inc. dance).	c.35
BACreative, Expressive, Related or Performing Arts 3-yr Ord/Hons	5	England 1 North 1 Midlands 3 South	Dance as a subject in its own right and in relation to drama, music, visual art, literature	30% – 75%	Dance as an art among other arts.	c.45
BADance 3-yr Honours	1[4]	England 1 South	20th century dance in contemporary style. Techniques, composition, movement studies (Laban-based).	100%	Dance as a contemporary art form.	c.40

Firstly, the previous total encapsulation of dance in higher education within teacher training has tended to limit its development as an area of study in its own right. Generally it has prevented the study of dance from reflecting dance in the 'real world' where it exists as art, recreation, a form of socialization and so on. Furthermore, its association with physical education has also had a limiting effect, although this is not to deny that dance in education, particularly in schools, has benefited considerably from its links with physical education. There is little doubt that dance was established initially in the school curriculum because it was under the aegis of physical education and actively promoted by physical educationists.

Secondly, the fact that until comparatively recently it was not possible to record dance easily meant that neither the choreography nor the performed dance were accessible for study other than in performance. The advent of film, the development of major dance notation systems and, particularly, the recent advances in video-recording, with its associated features of instant replay, slow motion, etc., now provide the technical resources by which dance can be studied.

Dance in higher education is, therefore, in a state of flux. The historical constraints are being shed and dance as an academic discipline is being characterized as the study of choreography, dance performance and dance criticism within its various artistic, historical and social contexts. At the same time the technical means for rigorous study are becoming increasingly available (Adshead 1981).

THE NEEDS OF DANCE IN HIGHER EDUCATION

In the group discussions at the SRHE Leverhulme seminar we identified what we consider to be the overriding subject specific and subject context issues for dance in higher education. Subject specific requirements include a need:

1 To develop further the structures for the study of dance based on its central organizing concepts.
2 To promote research into all aspects of dance.
3 To provide a wider range of courses which reflect dance in all its manifestations and contexts.
4 To devise appropriate methods and procedures for the study of dance to overcome the inhibiting polarization of practical versus theoretical studies.
5 To determine the particular and appropriate verification procedures by which dance can be evaluated.
6 To produce a variety of aural, visual, written and notation materials to enhance and aid the study of dance.

Subject context requirements include a need:

7 To solve the present problems arising from the anomalous nature of the discretionary grants system.
8 To determine entry qualifications particularly in relation to the major

examining bodies of the non-maintained sector.

9 To clarify the contribution of dance artists in residence to dance courses and to institutions as a whole.

10 To negotiate contracts with the appropriate unions and broadcasting authorities to allow sound and television programmes on dance to be used for educational purposes.

RECOMMENDATIONS

The Pattern of Courses

We begin by submitting a structure for the future provision of dance in higher education. It is based on a conceptual framework for the study of dance seen within the contexts of both the current situation and the trends identified. Our proposed structure is designed to encourage the co-ordination and rationalization of courses.

The professional certificates and diplomas awarded by vocational schools in ballet and contemporary dance, which are dealt with fully in the Calouste Gulbenkian report (1980), are not covered here as their contribution is well understood and their accreditation by the Council for Dance Education and Training is in hand. We concern ourselves with the many degree programmes in dance which constitute an important and increasing part of the development of dance education and training in higher education. However, we would welcome the opportunity to widen the scope of our discussion at an appropriate time in the future.

The proposed structure for dance in higher education is fourfold:

1 Specialist degrees in dance.
2 Degree courses in dance and associated studies.
3 Teacher education.
4 Postgraduate studies in dance.

1 Specialist degrees We propose a two-fold division in specialist degrees in dance:

i The study of a particular dance genre through choreography, performance and appreciation.

ii The study of dance in particular contexts.

In the case of (i) above, a BA(Hons) in contemporary dance has been established and the first entry of students will be in October 1982. This course will focus upon performance studies and is unique in its association with a professional contemporary dance company. In addition a proposed BA(Hons) in dance as a theatre art form in 20th century Western society is in the process of validation.

It is envisaged that a similar specialist degree course in ballet could be established as well as degrees in the dance of other traditions such as Indian dance.

We have intentionally left an opening for a major course in a traditional

dance form. It is noteworthy that students from ethnic minorities have been attracted to dance courses and have often excelled in them, eventually progressing into professional work. We consider that a degree in a traditional dance form would be a significant and worthwhile development.

In the case of (ii) above, the one current BA(Hons) dance course is included in this category since in its structure modern dance is studied within the context of well established and internationally recognized Laban-based studies. In October 1983 a BA(Hons) course in dance in society will probably be available. This will be a four-year course with one year spent in gaining vocational training and experience of dance in various community contexts.

It would be logical to foresee similar degrees in dance history and comparative dance being established in the future.

2 Degree courses in dance and associated studies Degree courses in which dance is studied in different and varied contexts[5] as a major, equal or subsidiary element, may be placed under four main headings:

a Degree courses in human movement, recreation and sports studies.
b Degree courses in drama and theatre studies.
c Degree courses in general and combined studies and humanities.
d Degree courses in creative, expressive, performing and related arts.

This group represents a development that began in the mid 1970s. There is a fertile diversity of provision which accords with the multifariousness of dance experience. We do not envisage further growth in this area other than in courses currently being validated. However, we think it of vital importance that some depth of study be safeguarded within the existing interdisciplinary structures and that the quality and intensity of the dance content should be maintained. Degrees with major study components in dance should give a prominent and valid place to practical as well as theoretical work within the context of choreography, performance and critical studies. We would welcome the opportunity to make specific recommendations on this aspect at a later date.

3 Teacher education The two established routes for teacher training are relevant in specific ways to the teaching of dance in the maintained sector.

i *Bachelor of Education (BEd).*
ii *Postgraduate Certificate of Education (PGCE).*

In the past the majority of specialist dance teachers intending to teach in secondary schools has entered the profession through the BEd degree.

We recommend that a threshold level of attainment in dance performance should be established as a condition of entry to these courses as well as a knowledge of dance and a commitment to teaching.

The BEd degree is also the main route for students intending to teach in primary schools. Although it would be unrealistic to expect all such

students to be competent in dance performance, it is essential that their initial training dance course should equip them to teach dance on a par with other subjects in the primary school curriculum.

In the future many students who have obtained degrees in dance as above discussed will wish to obtain qualified teacher status.

We therefore recommend that a PGCE course in dance be established for the benefit of students with substantial undergraduate dance experience and a commitment to teaching.

4 Postgraduate study There are currently two main divisions in post-graduate study in dance:

i MA and MEd degrees awarded by course work and examination.

ii MPhil and PhD research degrees.

There is one MA in dance offered by a private institution. Another course is projected for 1984 at a university.

We hope that in the establishment of postgraduate courses opportunities will be taken to develop particular institutional strengths and emphases.

Research in dance should reflect and give impetus to the growing status of dance as an academic discipline. Therefore, we advocate that dance research should focus upon the study of dance itself through its central organizing concepts of choreography, performance and appreciation rather than on dance as an activity amenable only to analytical procedures borrowed from other disciplines.

We recommend that there should be development in a third area of postgraduate study:

iii Postgraduate diplomas.

We envisage the establishment of these courses in areas such as dance therapy.

The four main categories of course we have described apply in England, Wales and Northern Ireland. In Scotland, corresponding courses are available in Categories 2 and 3. We recommend that particular consideration be given to the development in Scotland of courses in Category 4, and that the Scottish provision for dance in higher education be extended in accordance with the proposed general plan.

This proposed framework for dance in higher education offers the opportunity for planned and rational development and makes apparent the need for co-ordination in establishing and placing courses.

The Co-ordination of Courses

Since courses are, and will be, sponsored by institutions on both sides of the binary line as well as by private institutions, we recommend the setting up of two agencies, the one to co-ordinate dance provision in higher education and the other to disseminate information on that provision:

i A representative and fully informed advisory committee on dance to monitor the range of dance courses available and to ascertain their nature, orientation, vocational objectives and location.

ii *A bureau of information maintained by those higher education institutions offering dance courses.*

The first agency, an advisory committee, would report to the responsible bodies in each sector and offer information enabling them to make efficient, adequate and varied provision within the limited resources available in the country as a whole.

The second, a bureau of information, would serve careers officers, dance teachers and applicants by providing information and advice on all the dance study schemes available in higher education.

We are not the first to make recommendations for dance in higher education. We acknowledge the valuable pioneer work undertaken by the Calouste Gulbenkian inquiry (1980) on dance and the detailed research basis upon which its recommendations for dance were made. We fully support the Calouste Gulbenkian recommendations for dance in higher education both across the binary line and in the private sector. Indeed we believe that our own recommendations provide the structure by which the rational development of dance in higher education, so cogently argued for by the Calouste Gulbenkian report, can be achieved.

POSTSCRIPT

Our recommendations for a modest, well-planned and co-ordinated development for dance in higher education might be considered incompatible with the current economic situation.

However, these recommendations are made on the premise that such planning must begin in the early 1980s if dance in higher education is to develop its full potential during the last quarter of this century.

In addition we make our recommendations from a position of strength. Participation in and appreciation of dance is growing rapidly at all levels of our society. The Arts Council has increased its funding of dance in real terms over the past two years and regards dance as a major growth area. In schools the new GCE 'O' level syllabus in dance is attracting numerous candidates and, with the advent of 'A' level dance courses by the mid-1980s, it is evident that many informed and experienced students will want to enter dance degree courses in institutions of higher education. This will be in addition to the talented students, many from the private sector, who at present enter dance courses in higher education with 'A' level qualifications in other than dance.

Finally, we wish to emphasize three general statements arising from our discussions with which we all concur and which underline our recommendations:

1 Dance is a worthwhile study in its own right and merits a valued place in higher education.

2 Dance in higher education has both a national and an increasingly recognized local responsibility to the life of the community within which its courses are set. We hope to see this responsibility

extended in practical and organized ways.

3 As dancers and dance educationists we believe strongly that contact with dance can enhance the quality of life both for the individual and the community and that a department of dance within an institution of higher education can make the surrounding communities vibrant, offering inspiration and renewal through an example of artistic commitment.

June Layson (Chair)
M.P. Abbott
David Aspin
Gideon Avrahami
John Blacking
Robert Cohan
Selma Jeanne Cohen
Richard Ralph

NOTES

1 This information was compiled by Dr Janet Adshead, Research Fellow in Dance, Workshop Theatre, University of Leeds. Only those degrees are included where dance is studied as a substantial part of the total course: ie 20% or more.
2 South includes London.
3 A major or minor specialism in dance in a BEd degree does not necessarily entail a commitment to teach dance.
4 Three further BA(Hons) degrees in dance are planned:
   — BA(Hons) in contemporary dance — available October 1982.
   — BA(Hons) in dance in society — probably available October 1983.
   — BA(Hons) in dance as a theatre art — currently being validated.
5 Although the seminar was concerned with the arts, it is important to recognize that dance exists in other contexts: for example, dance as religion, as ritual, etc.

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11

DRAMA

CHAIRMAN'S BRIEFING PAPER (REVISED)

Where drama is concerned, the starting point of any historical sketch of previous developments, the present situation and future prognostication can scarcely be anything other than the UGC's advice, issued in its letter of guidance to universities in July 1981, to close nearly 50 per cent of existing departments of drama/theatre arts. The only grounds offered for this shocking proposal were 'over-provision', and 'costs' relative to other subjects. Naturally, fears now exist that similar 'cuts' may be envisaged for other areas in higher education.

Faced with a situation already far advanced where the universities are concerned (and not far beyond this year's horizon in respect of the other areas), it would be absurd either simply to beat our chests in sorrow or in anger, or to adopt an ostrich-like stance and hope that these storm clouds over the subject will quickly disperse like April showers. It is essential to recognize that an attack is being made on both education and the arts which parallels in its severity the dissolution of the monastic foundations in Britain in the sixteenth century (for better or worse the repositories of medieval culture throughout the country) as the iconoclastic blasts of self-appointed reformers shattered glass, defaced sculpture and burned playscripts in the name of doctrine. From that point in time dates the drift of virtually all cultural initiative, but most especially in drama, from the provinces to London, and within London itself from the city to the Court. And with that drift developed that distrust of and hostility to all the arts, and most especially the theatre, which has formed so pronounced a feature of British culture until this century.

1880 TO THE SECOND WORLD WAR

It is almost a hundred years ago now since an initiative was taken in Oxford that served to reverse this lamentable process in respect of drama: I refer to the founding of the Oxford University Dramatic Society (OUDS) and, a year or so later, of the Amateur Dramatic Club in Cambridge (the ADC). As late as 1879 not only was there no dramatic society at Oxford, but the only representative of theatrical art in the town was a music hall of dubious repute. The following year marks the turn of the tide, with a performance of the *Agamemnon* at Balliol College, followed in 1882 by a performance of the *Ajax*. The next step was to formalize this situation, and there is a conspiratorial air about surviving descriptions of how this was

approached. A committee was established and, as it organizers rightly recognized,

> 'nothing of the kind succeeds at the university unless it is backed up by the "bloods" and the "blues", so we put on our first committee the presidents of all the crack clubs and the cricket, football and boats' captains. We were already in touch with the best dons for our purpose. ...'[1]

That was in 1883; and the OUDS finally received its charter permitting members to peform one play by Shakespeare (but nothing else) in 1884. It is interesting to note that sixty-three years later, when the University of Bristol moved tentatively but courageously towards recognition of drama as an autonomous academic discipline, it also chose to do so by committee, and took care to elect to that committee the professors of Greek, Latin, French, German and English: with that sort of backing some hope existed of being able to win the approval of Senate and Council. Moreover, it worked!

This sixty-three year time-gap between the founding of the OUDS in 1884 and the founding of the Drama Department at Bristol University saw the rapid development of dramatic societies in most of the provincial universities, the winning of the right to perform modern plays as well as to revive ancient ones, the gradual return of dramatic activity to schools, the growth of professional drama schools starting with RADA in 1912, and last, but far from least, the introduction of formal courses in drama into the curriculum of colleges of education: an initiative which stems from the report of the committee established by the Board of Education in the 1920s to assess what place, *if any*, drama might be permitted in adult education. Giving guidelines to LEAs, its membership included both Harley Granville-Barker and Sir Edmund Chambers. The Report was published in 1926 and stated:

> 'In the union of serious study under class conditions with the subsequent production of the plays studied we find drama at its highest as an instrument for education. We strongly recommend to Universities and other bodies engaged in Adult Education, and to Local Education Authorities, the promotion of classes in the literature of the drama.'[2]

I recall these salient items of relatively recent history in order to highlight the revolution that has occurred in British attitudes to drama in education in the hundred years between the founding of the OUDS and the present time, when drama is represented in our universities by eight chairs, sixteen departments, and three sub-departments, and where half of these departments now find themselves threatened with closure by the UGC, and

the other half fearing that they will be so severely crippled by the cuts in funding to be imposed upon them as to become easy targets for wholesale excision before this decade is over. I hope, therefore, that my earlier analogy with the dissolution of the monasteries may be regarded as not altogether inept: for it is not only drama, but all arts subjects *with a practical dimension* that are now in the firing line. In this context it is worth noting that the Americans were exactly thirty years ahead of us in admitting drama to the ranks of university disciplines, and that its existence is now taken for granted on some six hundred campuses from coast to coast. Significantly there has been no talk of over-provision there. European universities on the other hand have moved more cautiously than we have. Departments of theatre history were established between the wars in Berlin, Munich and Vienna, but these excluded any form of practical work. Now, however, active moves have begun in several Finnish, Belgian and French universities to follow American and British example.[3]

THE FIFTIES

I want to start by recalling two phrases in the 1926 Board of Education Report already quoted. The committee chose to couple its conclusion that 'in the union of serious study... with the subsequent production of plays studied we find drama at its highest as an instrument for education' with the positive recommendation to universities and LEAs that they should promote 'classes in the literature of the drama'. Nothing, you will notice, is said in the recommendation about subsequent production. Yet this ambiguity is crucial: for within it resides the place to be accorded to practical work of any description within the curriculum. And therein rests a hornet's nest of unresolved problems relating not only to timetables, but to staffing and funding: it also raises in acute form what drama departments in universities and in the maintained sector think they are doing that the drama schools in the private sector are not.

As I discovered at Bristol in 1948, when I let myself be thrown into the deep end of the swimming pool by my obliging vice-chancellor, Sir Philip Morris, and was told to swim, a department of drama needed more than a classroom if the teacher were not to be drown. The first priority was a teaching theatre; not a modest share with other claimants on the services of some multi-purpose assembly hall, or of the gymnasium or even of the campus theatre, but a studio of its own, for the maintenance and timetable control of which it was solely responsible. Confrontation on this issue brought with it two important consequences. First, drama as an academic discipline was suddenly discovered more nearly to resemble medicine and the physical sciences than other traditional arts subjects in its need for a 'laboratory': secondly, the cost of providing it was such as to make external funding well-nigh obligatory, if the need was to be met quickly. Rockefeller obliged in Bristol's case, as Gulbenkian would later do at Hull: in short, very rarely has the UGC ever been called upon to

foot these bills in full, a fact that only makes it the more regrettable that the present members of that committee should appear to have forgotten this when issuing their recent proposals for the closure of drama departments to the universities concerned.

Following directly from this discovery was the no less uncomfortable recognition that any custom-built 'laboratory' is going to need staff to service and maintain it, and this must necessarily increase the annual salary costs: and this, in turn, suggested that students choosing to read drama might have to be charged 'laboratory-scale fees'.

Within five years of its inauguration the Bristol department possessed a studio theatre, three academic lecturers and one technician; but such expressions of interest as were manifested by the press, and such purrings of pleasure as emanated from the department's promoters, were already being matched by mutterings of alarm in more reactionary quarters as the list of 'urgent needs' extended to lecturers with specialist qualifications to teach theatre architecture, scenography, costume history, and film and radio drama, and to technicians to support these new areas of study. Television, I may add, had still not entered our postwar homes, and was thus not yet in question.[4]

Bristol, it must be said, met this shopping list with commendable realism and alacrity; but, equally, it must be acknowledged that this was achieved within an expansionist national economy. By 1960 Bristol was ready to set the seal of approval on its own handiwork, and in that year Senate and Council approved the establishment of a chair of drama. Yet it is sometimes forgotten that when this step was taken, drama, considered as an autonomous academic discipline, was still 'on probation' as far as the UGC was concerned, and would remain so until incontestable proof was to hand that such a department was capable of recruiting an adequate and regular supply of well-qualified entrants and, no less important, was capable of ensuring that such students were readily employable after graduation. Happily, this proof was swiftly forthcoming. A second department was established on external funds from Granada Television at Manchester, following which requests from Birmingham, Hull and Glasgow to the UGC to follow suit were met. The walls of this metaphoric Jericho had finally fallen.

With this notable victory, the thrust of further development shifted to polytechnics, teacher training colleges and colleges of further education where those university graduates who had not taken up careers in the theatre, or in the film and broadcasting industries, or had not moved directly into schools, were needed to staff newly created drama departments. Many of these colleges, under CNAA auspices, were directly encouraged to adopt a more radical approach to the subject in drawing up their curricula for validation, and in doing so felt free to explore a much wider range of attitudes to sociological and performance aspects of drama than could be contemplated in a university. In several such colleges, especially

those where physical education was already firmly established, drama gravitated towards dance: in others, where teacher training was of primary concern, towards experimentation in classroom techniques for particular age-groups in primary and secondary schools, or therapies for the disadvantaged. In some centres these developed into sectarian cults with a mystical rather than a pedagogical basis and improvization rather than formal texts as common factors.[5]

During the 1960s, as courses began to be taken for granted and to proliferate both in the colleges and the universities, the challenge of two further obstacles had to be faced up to and answered if the way ahead was to be clearly charted and embarked upon with the same degree of vision and vigour as had characterized earlier developments. These were the advent and increasingly pervasive influence of television (considered not only as a purveyor of plays and documentary features, but as a major teaching instrument itself) and the differences consequent upon admitting drama as a single Honours discipline instead of as a component of a Combined Arts and Joint Schools degree curriculum. Any move in either of these directions inescapably carried with it very serious implications respecting further funding.

THE SIXTIES

Manchester University opted for a Single Honours degree ab initio in 1961: Bristol followed suit in 1968, still hesitatingly and apologetically, with twenty years experience behind them. With these precedents set, others, including colleges in the maintained sector, could readily copy them. Prudence suggested, however, that it would be as well to ensure that they possessed the wholehearted backing of the UGC, or the DES, and the LEAs, *before* embarking upon this largely unexplored trail. Some of them it must sadly be said, lacked such support. Consequently their subsequent status has been exposed to question by the decision of some professional drama schools in the private sector to add Diploma or Degree Courses to their prospectuses.

Where television is concerned, I need not discourse at any length on the costs of equipment, staffing and maintenance. Suffice it to say that by all previous theatre standards set in educational institutions, they were astronomic. Yet possession of access to it in one form or another was becoming a status symbol of growing importance to recruitment to a drama department.

THE SEVENTIES

It was at this point in the still optimistic 1970s that inflation overtook us all and led to that reappraisal of values, motives, standards, and objectives that has caused us to consider what can and should be done to cope with the crisis of confidence and funding that immediately confronts all the arts in higher education. Some of my own university colleagues (and

not only in the arts faculty) have said that they regard the session 1981/82 as marking the end of an era. I believe that to be true. Nothing will be the same again no matter what government, of what political complexion, orders our affairs. What matters is that we should draw the correct conclusions from what experience has taught us, and reshape our objectives to gain the most from such straitened resources as will be available to us in future.

I myself choose to credit the UGC as early as the start of the 1967/72 quinquennium with knowing what they were doing, since, by then, it possessed statistics enough to know how expensive drama, as an arts-based discipline was when compared with, say, English or history. At Bristol it was five times as expensive, to be precise. Yet, if compared to the sciences and medicine this figure could not be considered as extravagant or exceptional: it merely confirmed the fact that drama like, say, physics, but unlike English, was a laboratory subject. In 1966 I ventured to say as much in print in an article in *Theatre Notebook*:

> 'The cost of establishing (a drama department) in the first place and of maintaining it thereafter is great and cannot be avoided. That it is not a luxury can be proved by the number of applications for admission to all its courses and by the standard of student achievement to date; but it can be argued that it is wiser to have a limited number of excellently equipped departments fairly distributed geographically within the country than a poorly staffed and inadequately housed department in every university.'[6]

Fifteen years later this clearly remains an important, if more open, question. The UGC appears not to have changed its mind; but staff responsible for teaching the subject (as became apparent in discussion) now adopt the view that any institution of higher education both can and should support a department of drama on a modest scale, partly as a cultural amenity for the entire campus. and partly to augment the variety of approach to the subject already evident. Yet this view is not helped by the stubborn refusal of both Oxford and Cambridge to pay any more than lip-service to the idea of accepting drama as an academic discipline in any of the forms practised elsewhere. Oxford, back in the 1940s, set up a commission to report on this possibility, but has steadfastly ignored its own commissions's recommendations; Cambridge has gone marginally further in establishing a chair of drama, but without a department.

Another vital issue arising out of the experience of the 1970s is the stimulus given to this variety of approach to, and interpretation of, the subject by the rapid development across the binary line of degree courses in drama in polytechnics, teacher training colleges, and even within some of the professional training schools; and this in turn has introduced dimensions which have served to make the DES and the LEAs as actively interested

in the debate about the future as the UGC.

While the word 'variety' is itself commendable as expressive of a liberal approach, it also serves to conceal — as members of the panel discovered in discussion at the SRHE Leverhulme seminar — the intrinsic difficulties confronting teachers of a subject as broad in scope as drama. Within universities this is reflected by the fact that with staff numbers severely restricted, correspondingly restrictive criteria have had to be adopted when selecting those aspects of the subject that could and could not be published in print in faculty prospectuses: and school-leavers pay close attention to what they read there when filling up their UCCA forms. Indeed, such phrases as 'drama and theatre', or 'theatre studies', or 'theatre arts' have come in some universities to be preferred to 'drama' tout simple; even so, the place of films and/or radio and television drama within the curriculum — supposing always that any provision is made at all — is often obscure.

Polytechnics and colleges have been encouraged, by CNAA, within this same period, to interpret 'drama' more radically than the universities collectively have done. Thus while 'variety' has unquestionably been extended, so has confusion about what a degree in drama is intended to provide for its students where subsequent employment is concerned. In the course of this evolutionary process definitions of the word 'drama' have been extended to include minority areas of interest and activity with little more than an applied dimension in common and, in some cases, an implicitly if not explicitly hostile attitude to both subsidized and commercial professional theatre practice. In this way many forms of experimental fringe theatre, community theatre, drama for the disadvantaged, and so on, have been introduced into prospectuses as 'specialities of the house'.

Given this situation as we enter the 1980s, it can occasion little surprise that civil servants, parents and those at school selecting 'O' and 'A' level courses find themselves confused and are unable to determine whether 'variety' is a euphemism for 'dilution' where academic rigour is concerned. Faced with the bewildering variety of prospectuses now available, the primary question that must face any careers master or mistress is whether the courses actually on offer at this or that institution genuinely cover the subject at degree level, or whether they have simply been tailored to fit the qualifications of the particular members of staff available to teach it. In this context the names, qualifications and numbers of staff speak as eloquently as do descriptions of the courses on offer.

Inevitably, employment prospects at the present time figure large when answers are sought to this question. With Actors' Equity seeking to repair and guard its fences against predators — a course of action reinforced by the recent creation of the National Council for Drama Training where accreditation of the professional drama schools is concerned — suspicions accumulate among the public at large that far too much money is being poured into drama training for ill-defined purposes and to self-defeating

ends if no jobs exist for graduates without further subsidies to create artificial markets for their services. In the time at its disposal the SRHE Leverhulme panel was unable to discuss this issue as fully as it deserved; but it was agreed in thinking that Equity's unemployment figures were grossly misleading in the context of graduates, since Equity only represents performers, and these include variety artists, models and strippers in clubs as well as actors. The panel also took the view that graduates of drama departments were finding it neither more nor less difficult to obtain suitable and congenial work than graduates of more traditional arts disciplines, and would continue to be needed both as teachers in schools and in a wide variety of occupations connected with the profitable use of leisure throughout the 1980s and after.

Nevertheless the rift that separates drama training in the professional schools of the private sector and drama education in the maintained and university sectors is as deep as it is wide and cannot be bridged without good will and considerable effort on all sides. The panel agreed in thinking that it was in everyone's interest to place a high priority on exploring all the possibilities for co-operation and collaboration in the 1980s wherever topographical proximity makes this practicable, but it was unable to offer any constructive proposals for immediate implementation. It is of course easy for teaching staff in all three areas who sense their own jobs to be threatened to give their wholehearted support to worthy generalizations of this sort: it is far harder, as those who have already tried to put them into practice know well enough, to overcome the barriers of over-crowded curricula, timetables, premises, transport, philosophical and even political differences of approach to admission qualifications and examination standards which can so readily be used to block any effective rationalization of the status quo.

This observation serves to highlight the permanent need to redefine objectives nationally rather than locally, to relate costs to numbers and both to employment prospects in a manner that the government and its agents for higher education can understand. If teachers cannot or will not apply themselves urgently to this task, they will only have themselves to blame if public servants (whose acquaintance with the subject varies from the amateur to the ignorant) make financial and managerial decisions which they dislike and which serve to place their job at risk.

The recommendations which follow are designed to hasten and assist the process of securing a sound and stable future for drama education and drama training in all three areas.

Glynne Wickham

STATEMENT AND RECOMMENDATIONS OF THE DRAMA GROUP

The high international repute which British theatre, film and television drama enjoys today is something on which the nation likes to congratulate

itself, and with good reason. At the same time, it is apt to forget (or simply does not know) how much of this prestige is directly attributable to the vision, faith and patient work of a small troupe of some 150 dedicated teachers who between them have created the drama departments in our universities, polytechnics and colleges, and who, over the past thirty years, have been steadily supplying the theatre, the film and broadcasting industries and the schools with the managers, directors, writers, performers, designers, technicians and teachers (and, not least, the intelligent and informed audiences to support them) who collectively have won this reputation for contemporary British drama and theatre. Even in the narrow interpretation of 'wealth-creation' this has been a notable achievement. And if this is often forgotten, so is the additional fact that they have simultaneously (and largely single-handed) striven to open up drama facilities to meet the special needs of local communities, ethnic minorities and the disadvantaged within British society.

It is just as easy to forget *all* of this when the government directs public attention to the cost of drama training, and suggests that greater provision has been made for it than the nation wants or can afford. It is thus perhaps more useful to reverse the question and ask *what will be lost* if, as the UGC suggested in its letters of guidance to universities in July 1981, 50 per cent of the existing drama departments are closed (leaving only eight or nine), and if similar advice is delivered to polytechnics and colleges in 1982 or 1983.

In one important sense the universities have given their answer to this question to the UGC in stating independently, but unanimously, that they intend to make reductions in their expenditure by means other than amputation: in short all seven universities where closure was recommended have thus far returned the most positive of all votes of confidence in their drama departments in present circumstances. In other words, in every case the parent university has done its accounting, has drawn up a theoretical balance-sheet of profit and loss resulting from the closure of that particular department, and has decided that for its own, *local* reasons the losses resulting from the prosposed closure would be unacceptably larger.

From the government's standpoint this stance does not dispose of the question of 'over-provision' since any national review of provision for drama training must include both the polytechnic and college degree courses validated by CNAA and by some universities, and the vocational courses offered by the professional drama schools accredited by the NCDT. The total number of courses, however, in all these establishments is not large. For instance, CNAA has approved three full-time Single Honours degree courses, three component courses in humanities degrees, seven component courses in creative arts degrees, and four theatre design courses.

In teacher training, approximately thirty courses exist which have some drama component. It could be thought that grounds enough exist (measured in purely numerical terms) for some measure of rationalization here: but if,

on investigation, it were found that some justification for it did exist, then this rationalization could well include an immediate switch of resources to improve facilities for in-service training for the many teachers of drama presently employed in secondary schools without any qualifications at all (estimate: 5,000). Care, however, must be taken in any such process to preserve the variety and flexibility of the existing courses, and to ensure that the greatly expanded range of drama activities recently opened up in our society is sustained.

Of the professional training schools, fifteen drama courses have been accredited by the NCDT and eight of these enjoy varying measures of support from the LEA; the other seven are wholly self-supporting from fee income and endowments. Most of these schools have to operate from buildings which are anything but lavishly equipped and which they maintain at their own expense, and they have to pay their staff salaries out of their own income. Thus support of these schools scarcely impinges upon the government at all.

In short, this panel believes that the UGC's charge of 'national over-provision' is largely illusory, and has arisen for little better reason than that all drama education and training in the university and maintained areas is itself a rapid development of the past three decades only.

The charge of 'over-provision', moreover, has been exacerbated and compounded by a belief, as vaguely postulated as it is widely circulated, that drama is an exceptionally costly subject to service and maintain in higher education. The UGC has already advanced this as one of its reasons for recommending closure of some 50 per cent of existing drama departments. Closer analysis, university by university, reveals that actual costs attributable to public funds vary widely; that some departments compensate for this by charging laboratory fees; and that all of them, when compared with other laboratory subjects (as opposed to comparison only with non-laboratory subjects like classics or English) cost less than most departments in the science-based sector.

While many drama departments are actively considering how best to prune their costs and others have already had to do so, it must be recognized that any serious study of film and TV (which some departments consider to be an essential aspect of contemporary drama studies) is inevitably as expensive as any discipline reliant upon modern technology; but it cannot be dismissed as 'unnecessary', any more than computer science can be, in the last decades of the twentieth century when no medium of communication is more powerful or pervasive in our society simply because study of it is more expensive than the study of, say, literature.

In the light of this summary of the actual provision for drama education and training in all areas — that is to say, type of courses, number of courses, and location and cost of courses — this panel unanimously recommends that before any more 'advice' is offered to individual educational drama institutions, or groups of institutions, to discontinue

particular drama courses, much greater care be taken than was the case in July 1981 to collect, collate and publish accurate information about the nature and quality of all courses presently on offer. This information should include:

a Statistical data relating to admissions: entry qualifications, numbers of applicants, and numbers of applicants accepted.
b Brief course descriptions, course objectives, staff/student ratios, and student costs.
c Statistical data relating to graduation and subsequent employment records.

In short, we recommend that any future proposals affecting provision for drama education and training should be the outcome of consultation with the professionals concerned in the context of full disclosure of all relevant facts.

Additionally, this panel urges everyone directly concerned with financing drama training courses from public funds to bear in mind the following facts and prognostics when approaching their task:

a The current need to provide in-service training for an estimated 5,000 drama teachers now employed in secondary schools with no formal qualifications to do so.
b The 50 per cent increase that has taken place in schools during the last two years in the number of pupils taking drama as an 'A' Level subject, and the corresponding need to provide adequately trained teachers.
c The rapid growth in TV channels, cable and satellite systems and accompanying video-publication, and the corresponding need to improve existing facilities throughout higher education to encourage the same standards of critical approach to editing processes as has been habitual in respect of the printed word.
d The absurdity of attempting to rationalize provision for drama in universities without reference to the maintained and private sectors. Rather should time be devoted to exploring possible collaboration between the three sectors (eg between the drama departments at Manchester University and Manchester Polytechnic, or between the Bristol Old Vic Theatre School and the drama department at Bristol University, or between the University of Glasgow and the Royal Scottish Academy of Music and Drama in Drama and the Universities of Glasgow and Strathclyde in Film and Television Studies.)
e The rapid growth of leisure, and the corresponding need to harness energy into creative and constructive channels such as those which drama can so self-evidently provide.

In conclusion, the panel wishes to express its view that awareness of the contribution that cultural and artistic activities make to our perception of ourselves is essential to the preservation of a lively democracy. If

people do not see themselves as capable of participating actively in the creation of society, there will inevitably be an atrophy of government, and a moribund population will turn increasingly to commercialized art-products as a substitute for productive self-expression. Education will follow suit: active participation in the learning process will be replaced by the imposition of stereotyped forms of knowledge.

Glynne Wickham (chair)
John Allen
Jonathan Brill
Malcolm Griffiths
Colin Hicks
Jan MacDonald

In attendance: Robert Fowler
In attendance: Gareth Williams

NOTES

1 MacKinnon, Alan (1910) *The Oxford Amateurs* pp. viii-ix; London: Chapman and Hall. For a wider discussion of these early developments see Wickham, G. (1977) A revolution in attitudes to the dramatic arts in British universities, 1880 *Oxford Review of Education* 3 (2) 115-121.

2 Board of Education (1926) *The Drama in Adult Education* Report of Adult Education Committee, p. 96; London.

3 The best sources for American developments are back numbers of *The American Educational Theatre Journal* and *The Tulane Drama Review.*

4 On the establishment of radio and film studies see Wickham, G. (Editor) (1956) *The Relation between Universities and Films, Radio and Television* London; Butterworth Scientific. See also *New Theatre Magazine* VI (4), a special issue devoted to the International Conference of Film Schools held in Bristol 10-12 June 1966.

5 For discussion of the development of drama studies in polytechnics and colleges see Martial Rose (1979) The development of drama in higher education, 1946-1979 *Contexts and Connections: Winchester Research Papers in the Humanities* 3; Winchester: King Alfred's College. For more specialized developments, especially in teacher training, see Hodgson, John and Banham, Martin (Editors) (1972) *Drama in Education: an annual survey* Pitman.

6 Wickham, G. (1966) The study of drama in British universities *Theatre Notebook* XXI (2) 15-21.

7 See *Report of the Oxford University Drama Commission with Supplementary Architectural Report* (OUP) 1948.

12

ALL OF THE ARTS

In addition to recognizing the detailed recommendations made by the specialist groups for each discipline, the seminar as a whole unanimously endorsed the following recommendations which apply to all the arts in higher education.

RECOMMENDATIONS

1 *This seminar believes that urgent consideration should be given to the protection of the part-time teacher in higher education in the arts.*

2 *This seminar sees an urgent need for extensive co-operation across the binary line on a regional and local basis in higher education in the arts.*

3 *This seminar considers it important to maintain the diversity of institutions and of courses in higher education in the arts.*

4 *This seminar sees an urgent need for the collection, collation and dissemination of detailed statistics on higher education in the arts and the need for research into questions connected with higher education in the arts.*

5 *This seminar considers that the time has come for redefinition of the appropriate staffing patterns for higher education in the arts.*

6 *This seminar calls on the Calouste Gulbenkian Foundation, the Arts Council of Great Britain, the Crafts Council, and the British Film Institute to discuss together and with others, particularly the Department of Education and Science, the establishment of a Research Council for the Arts in Higher Education, adequately funded.*

7 *This seminar calls on the Calouste Gulbenkian Foundation, the Arts Council of Great Britain, the Crafts Council and the British Film Institute to discuss together and with others the establishment and initial funding of a Council for Higher Education in the Arts to carry forward the momentum of the seminar by:*

   i *encouraging and assisting the formation of action groups for individual art forms, where none exist already;*

   ii *convening a constituent meeting of group representatives to coincide with the launch of the seminar report;*

   iii *preparing a plan of work for 1983 derived from the main recommendations of the seminar and groups, leading to a recall conference or seminar in 1984.*

ACKNOWLEDGEMENTS

Many people have contributed to the work of the SRHE Leverhulme seminar on the arts and to the preparation of this report. Our particular thanks go in two principal directions. First to the Board of the Calouste Gulbenkian Foundation, Lisbon, without whose understanding and support there would have been no seminar. Next, to Christopher Ball for his commitment to the themes of the seminar and for his skilful chairmanship of our discussions. His contributions before, during and since the seminar have done much to focus debate and to clarify opinion. Our thanks are due also to Mrs Wendy Ball and to the staff of Keble College for their warm welcome to the seminar and their hospitality. A small consultative group met at an early stage in our planning. This included Malcolm Griffiths, Ann Ridler, Glynne Wickham, Dennis Arnold, Brian Trowell and Martin Gaskell. Most of these were able also to accept our invitation to take part in the seminar itself. Our thanks are due to them on both accounts. Throughout the seminar the principal speakers, the discussants and the group chairmen gave us a valuable lead in tackling many difficult issues. The chairmen, in particular, undertook the onerous task of incorporating into their initial briefing papers the views of their groups in discussion. Finally our thanks go to the Society for Research into Higher Education, especially to Gareth Williams and Betsy Breuer for their help and co-operation in mounting the seminar and to Sally Kington for editing the final manuscript of this report.

Peter Brinson
Ken Robinson

APPENDIX 1

PROVISION FOR THE ARTS IN HIGHER EDUCATION

NON-UNIVERSITY PROVISION

Art and Design

LEA Maintained/Assisted Institutions

Bath Academy of Art
City of Birmingham Polytechnic, Faculty of Art & Design
*Brighton Polytechnic, Faculty of Art & Design
Bristol Polytechnic, Faculty of Art & Design
Buckingham College of HE
Camberwell School of Art & Crafts
Canterbury College of Art
Central School of Art & Design (London)
Chelsea School of Art
Coventry (Lanchester) Polytechnic, Faculty of Art & Design
Derby Lonsdale College of HE, School of Art & Design
Exeter College of Art & Design
Falmouth School of Art
Gloucestershire College of Art & Design
Goldsmiths' College, School of Art & Design
Gwent College of HE, Faculty of Art & Design
Hull College of HE, Art & Design
Kingston Polytechnic, Divsn. of Art & Design
Leeds Polytechnic, School of Creative Arts & Design
*Leicester Polytechnic, Faculty of Art & Design
Liverpool Polytechnic, Faculty of Art & Design
London College of Printing
Loughborough College of Art & Design
Maidstone College of Art
*Manchester Polytechnic, Faculty of Art & Design
*Middlesex Polytechnic
*Newcastle-upon-Tyne Polytechnic, Faculty of Art & Design
*N. Staffordshire Polytechnic, Faculty of Art & Design
Norwich School of Art
*Oxford Polytechnic, Faculty of Art & Design
Portsmouth Polytechnic, Dept. of Art
Ravensbourne College of Art & Design

St. Martin's School of Art (London)
*Sheffield City Polytechnic, Faculty of Art & Design
S. Glamorgan Institute of HE, Faculty of Art & Design
Stourbridge College of Technology & Art
Sunderland Polytechnic, Faculty of Art & Design
Trent Polytechnic, School of Art & Design
Ulster Polytechnic, School of Art & Design
W. Surrey College of Art & Design
Wimbledon School of Art
Winchester School of Art
The Polytechnic, Wolverhampton, Faculty of Art & Design
*Degrees in the History of Art/Design

Independent Institutions
Byam Shaw School of Art, London
Inchbald School of Design, London
Royal Academy Schools of Painting and Sculpture

Scottish Central Institutions
Duncan of Jordanstone College of Art, Dundee
Edinburgh College of Art
Glasgow School of Art
Napier College of Commerce & Technology, Edinburgh
Robert Gordon's Institute of Technology: Grays' School of Art

Dance, Drama and Music

The Arts Educational Schools, London
Birmingham School of Music, Birmingham Polytechnic
Birmingham School of Speech Training and Dramatic Art
The Bristol Old Vic Theatre School
Central School of Speech and Drama, London
Curwin Institute and Tonic Solfa College, London
Dartington College of Arts, Totnes, Devon
Drama Centre, London
East 15 Acting School and Corbett Theatre, Loughton, Essex
Guildhall School of Music and Drama, London
Laban Centre for Movement & Dance, Goldsmiths' College, London
London Academy of Music and Dramatic Art
London College of Dance and Drama
London College of Music
London School of Contemporary Dance
The New College of Speech & Drama, Middlesex Polytechnic
Rose Bruford College of Speech & Drama, Sidcup, Kent
College of the Royal Academy of Dancing, London

Royal Academy of Dramatic Art, London
Royal Academy of Music, London
Royal Ballet School, London
Royal College of Music, London
Royal College of Organists, London
Royal Northern College of Music, Manchester
Royal School of Church Music, Croydon
The Royal Scottish Academy of Music & Drama, Glasgow
Trinity College of Music, London
Webber Douglas Academy of Dramatic Art Ltd.
Welsh College of Music and Drama, Cardiff

City of Birmingham Polytechnic
Brighton Polytechnic
The Hatfield Polytechnic
Huddersfield Polytechnic
Kingston Polytechnic
Leeds Polytechnic
Leicester Polytechnic
Middlesex Polytechnic
Newcastle-upon-Tyne Polytechnic
Oxford Polytechnic
Thames Polytechnic
Trent Polytechnic

UNIVERSITY PROVISION

Art and Design

First Degree Courses
University of Newcastle-upon-Tyne, School of Fine Art
University of Reading, School of Design
University of Oxford, Ruskin School of Art

Aberdeen:	Various Humanities with History of Art
Bristol:	History or Italian with History of Art
East Anglia:	Various Humanities with History of Art
Edinburgh:	Various Humanities with History of Art
Essex:	Literature or Philosophy and Art
Exeter:	Educational Studies, Art and Design; English, French or Italian and Fine Art
Glasgow:	Various Humanities and History of Fine Art
Hull:	Various Humanities and History of Fine Art
Kent:	History and Theory of Art with various Humanities
Lancaster:	Art and Environment with Geography

Leeds:	Various Humanities and the History of Art
London, Birkbeck:	Various Humanities and the History of Art
Courtauld:	History of Art
Goldsmiths':	Art and Dance; History of Art and Religious Studies
U. College:	Various Humanities and the History of Art
Westfield:	Various Humanities and the History of Art
Loughborough:	Creative Design and English or Maths or Ecology
Nottingham:	Art History and English or German
Reading:	Various Humanities and the History of Art
St. Andrews:	Fine Arts and various studies
Wales, Aberystwyth:	Art and various studies
York:	English or History and History of Art
Warwick:	BEd Art

Masters Degree Courses/Studies

Slade School of Art, University College, London University
Royal College of Art

E. Anglia:	Art Historical Studies
Essex:	Aesthetics and Theory of Art: History and Theory
	Film Studies
City:	Arts Administration
Newcastle:	Fine Art
Reading:	Fine Art
St. Andrews:	Fine Art
London, Courtauld:	History of Art and History of Dress
Westfield:	History of Art and History of Dress
Sussex:	History of Art
Wales, Aberystwyth:	History of Modern Art
Leeds:	Social History of Art

Dance, Drama and Music

First Degree Courses

Dance

Birmingham:	PE with Dance
Kent:	Education: Movement Studies with English
London, Goldsmiths:	Dance with Music; Dance with Art; Dance with Religious Studies or Sociology

Drama

Birmingham:	Drama and various subjects
Bristol:	Drama and various subjects
East Anglia:	Drama and English or German

Glasgow:	Drama and various subjects
Hull:	Drama and various subjects
Kent:	Drama and various subjects; the Visual and Performed Arts — an integrated study of the Arts
Lancaster:	Theatre Studies and English
London, Goldsmiths':	Drama and English or French or German
Royal Holloway:	Drama and English/Theatre Studies
Westfield:	Drama and various studies
Loughborough:	Drama and English or Creative Design
Manchester:	Drama and a language
Wales, Aberystwyth:	Drama and various studies
Bangor:	Drama and various studies
Swansea:	Drama and English
Warwick:	Theatre Studies with English or French or German; Film and Literature; Theatre Studies and Dramatic Arts; BEd Drama
Exeter:	Educational Studies and Drama

Music

Keele:	American Studies and Music
Belfast:	Music and various studies
Birmingham:	Music and various studies (incl. PE); Music, Drama and Dance
Bristol:	Music and a language or Drama
Glasgow:	Music and various studies
Hull:	A language and Music
Keele:	Music and various studies
Leeds:	A language and Music; Music and History of Art
London, Goldsmith's:	Music and Dance or French or German
Royal Holloway:	Music and various subjects
Reading:	Music and various subjects
St. Andrews:	Music with various subjects
Salford:	Music and a science
Sheffield:	Music with various studies
Southampton:	Music with various studies
Surrey:	Music and Applied Physics
Wales, Aberystwyth:	Music and Art or various studies
Cardiff:	Music and various studies
York:	Mathematics and Music; Music and Education

Masters Degree Courses/Studies

Drama and Theatre Arts

Leeds:	Drama and Theatre Arts
City:	Arts Administration
Essex:	Drama
Newcastle:	Hispanic Drama and Film
Lancaster:	Theatre Studies

Music

Bristol, Belfast, Durham, E. Anglia, Edinburgh, Exeter, Keele, Leeds, London (Kings, Royal Holloway), Manchester, Newcastle, Oxford, Reading, Southampton, Surrey, Sussex, Wales (Bangor, Cardiff), York.

Sources

1 *Education Year Book, 1981* Councils and Education Press.
2 *Commonwealth Universities Yearbook 1981* Vol. 1.
3 *The Compendium of University Entrance Requirements for First Degree Courses in the UK, 1981-82* Association of Commonwealth Universities for the CVCP (Tables 53, 54, 60, 63, 64, 91, 100).

APPENDIX 2

CNAA-VALIDATED COURSES AND AWARDS 1980/81

The majority provision of places for the study and practice of the arts in higher education is in the non-university institutions. Most courses lead to degrees awarded by the Council for National Academic Awards (CNAA). This appendix illustrates the scale and levels of such non-university provision. It is drawn from the CNAA *Annual Report 1980.*

Courses: 1st-year and total enrolment: average 1st-year enrolment per course

	Undergraduate No. of courses	1st-yr enrolment	Total enrolment	Av. 1st-yr enrolment per course
Creative & Performance Arts	6	326	813	54.3
Dance	1	41	79	41.0
Drama & Theatre	3	91	204	30.3
Fine Art (Painting/Sculpture)	42	1,752	4,900	41.0
Graphic Design	34	1,215	3,281	35.7
History of Art/Design	6	173	356	28.8
Multi-disciplinary	5	457	1,093	91.4
Music	4	110	317	27.5
Photography	6	232	490	38.7
Textile/Fashion Design	37	827	2,314	22.4
3-Dimensional Design	66	1,100	2,927	16.7
Totals	210	6,324	16,774	30.1

Student enrolments by year of course (undergraduate)

	1st yr	2nd yr	3rd yr	4th yr*	Total
Art & Design	5,756	4,792	4,367	446	15,361
Creative & Performance Arts	326	253	234	–	813
Dance	41	25	13	–	79
Drama & Theatre	91	49	43	21	204
Music	110	93	114	–	317
Totals	6,324	5,212	4,771	467	16,774

*4th year applies only to sandwich courses (1,509 total enrolment)

Masters degrees (taught courses)

	Number of courses	1st-year enrolment	Total enrolment
Design	1	8	17
Drama and Theatre	1	19	50
Fashion/Textile Design	4	31	53
Fine Art	4	62	72
Graphic Design	4	34	53
History of Art/Design	2	7	7
Photography	1	10	10
3-Dimensional Design	8	59	109
Totals	25	230	371

Note
Taught Masters degrees are normally of 48 weeks duration and courses are either (a) in one extended academic year, or (b) spread over four terms (September to December of second year). Industrial design and interior design are of 2 years duration.

Postgraduate Diploma courses

	Number of courses	1st-year enrolment	Total enrolment
History of Art/Design	2	16	29
Photography	1	30	44
Totals	3	46	73

Note
Postgraduate Diploma courses tend to emphasize 'professional' studies as distinct from 'academic' studies.

Research degree registrations (MPhil: MPhil/PhD: PhD)

	Registered by		Total
	SB	CRD	
Art and Design	45	29	74
Creative and Performance Arts	–	2	2
Dance	2	–	2
Drama	2	1	3
Music	4	2	6
Totals	53	34	87

Notes

i SB = registered by a Subject Board of CNAA.
CRD = registered by a College Research Degrees Committee.

ii An institution validated by CNAA may apply to register its own research degree candidates. Approval is given when certain criteria are met and the membership of the CRD Committee is approved. Technically, the CRD Committees are sub-committees of CNAA. Only 16 polytechnics have been approved for this purpose.

Awards of research degrees

	PhD	MPhil
1980-81	3	4
Cumulative total	10	14

Awards of Masters degrees (1980-81)

	Pass	Pass with distinction	Total
Fine Art	52	3	55
Graphic Design	13	4	17
Industrial Design (Engineering)	14	2	16
Interior Design	5	1	6
Textiles/Fashion Design	13	–	13
Totals	97	10	107

Award of postgraduate diplomas (1980-81)

	Pass	Pass with distinction	Total
Film Studies	9	–	9
History of Art/Design	5	–	5
Totals	14	–	14

Note
There are, additionally, Postgraduate Diplomas in Education for specialist art/design/music, etc., teachers PGCE (Art) etc. These courses are provided in 13 Centres: 1980-81 enrolments were 570.

Award of first degrees

	Class of degree awarded					Total
	1st	2.1	2.2	3rd	Degree	
Design	24	91	114	51	33	313
Drama and Theatre	1	4	5	4	–	14
Fine Art	143	526	541	125	5	1340
Graphic Design	87	313	377	119	3	899
History of Art/Design	1	35	51	6	–	93
Music	–	5	8	–	–	13
Performance Arts	6	14	1	–	–	21
Photography	15	47	53	15	12	142
Textile/Fashion Design	70	199	221	88	3	581
3-Dimensional Design	72	200	259	74	4	609
Totals	419	1434	1630	482	60	4025

APPENDIX 3

ART AND DESIGN: POSTGRADUATE PROVISION (Non-CNAA)

ROYAL COLLEGE OF ART

	October 1978		October 1979		Total enrolments	
	Applications received	Offered places	Applications received	Offered places	1978/79	1979/80
Ceramics	85	11	43	11	25	24
Glass	10	3	10	5	7	8
Design Management	–	–	8	2	–	3
Design Research	34	25	22	17	19	20
Design Education Unit	–	–	15	8	9	16
Environmental Design	52	14	45	16	35	37
Environmental Media	39	7	28	10	16	16
Fashion	72	18	69	14	30	26
Film and Television	107	17	91	18	51	45
Furniture	29	12	34	9	31	28
General Studies	19	6	14	5	13	14
Graphic Arts						
Design	51	22	54	17	49	46
Information	10	9	15	6	15	13
Illustration	106	13	137	13	35	35
Printmaking	91	11	93	12	31	30
Industrial Design	44	22	55	17	41	39
Automotive Design	13	10	9	8	14	15
Interdisciplinary	20	0	7	–	1	–
Painting	185	29	287	25	72	71
Photography	81	6	98	7	12	12
Sculpture	116	6	139	8	18	20
Foundry	–	–	–	–	1	4
Silversmithing and Jewellery	47	7	22	5	22	20
Textile Design	154	22	179	19	43	40
Totals	1365	270	1474	252	590	582

Source
RCA Prospectus 1980-82

ROYAL ACADEMY SCHOOLS
Diploma of Advanced Studies, 3 years duration.

Painting	:	25	(9 with DES awards)
Sculpture	:	4	(2 with DES awards)

SLADE SCHOOL OF FINE ART
Higher Diploma in Fine Art, University of London, 2 years duration.

Painting	:	15
Sculpture	:	5
Others	:	5-10

Note: Slade School say number of places will be reduced shortly.

APPENDIX 4

HIGHER EDUCATION 1980/81: SOME STATISTICS

DISTRIBUTION OF HOME AND OVERSEAS STUDENTS		
Home students		
University: undergraduates	235,500	
postgraduates	30,300	
Total		265,700
Overseas students		
University: undergraduates	16,300	
postgraduates	15,100	
Total		31,400
Home students		
Non-university		201,200
Overseas students		
Non-university		17,900
Total higher education		516,200

Source
DES Statistical Bulletin, April 1981.

POLYTECHNICS 1980-81

All advanced	
Full-time	76,912
Sandwich	40,684
Total	117,596

Advanced Art/Design/Music/Drama/Dance		
Full-time	8,352 =	10.86%
Sandwich	1,273 =	3.13%
Total	9,625 =	8.18%

Full-time and sandwich		Part-time (advanced)	
Higher degrees	132		68
Postgraduate	29		58
BA degree	8,854		5
Other advanced	610		69
Total	9,625	Total	200

Source
CDP statistics

APPENDIX 5

LEICESTER POLYTECHNIC ACADEMIC STAFF TEACHING DUTIES

Leicester Polytechnic
Academic Staff Teaching Duties
Session 19 /19

When completing this form please refer to Notes overleaf

FACULTY

SCHOOL

NAME GRADE

Day *Note 1*	*Class Duration* From	To	Course *Note 2*	Subject *Note 3*	Type of Class *Note 4*	No. of Weeks in Session *Note 5*	Part of Session *Note 6*	Staffing Mode *Note 7*	Own Teaching Hours *Note 8*	No. of Students *Note 9*	Category of Course *Note 10*	Initials of Staff Sharing Class

LEICESTER POLYTECHNIC NAME

SUMMARY OF ACADEMIC DUTIES FACULTY SCHOOL

SESSION 19 /19

CLASS CONTACT (COS 1.4)	Day	No. of students	Category 1/2/3/4/5	No. of hours
Class, Seminars, Tutorial Teaching Total as over				
Research Supervision				
Project Supervision				
Placement Supervision				
Field Course Supervision				
Residential Course Supervision				
TOTAL CLASS CONTACT				
Remission Allowance For				
TOTAL OF CLASS CONTACT AND REMISSION				

SUMMARY	HOURS PER SESSION
Class Contact Category 1	
2	
3	
4	
(5)	

ASSOCIATED DUTIES (COS 1.4) Delete and extend as appropriate	
Preparation of examination papers	
Course and curriculum development	
Educational innovation	
Visits to industry and commerce (not placements)	
Approved personal research	
Approved personal study	
Other approved staff development	
ACADEMIC SUPPORT DUTIES (COS 1.4) Delete and extend as approp.	
Interviews	
Enrolments	
Documentation	
Preparation	
Marking	
OTHER DUTIES (COS 1.3) Delete and extend as appropriate	
Personal tutor responsibilities	
Polytechnic committee service	
Supervision of extra-curricular activities	
Excessive travel within teaching sessions	
Liaison with primary and secondary schools	
Evening duties	
Saturday fore noon duties	

NOTES

1. **Day**
   Enter all scheduled classes in day order (M, Tu, W, Th .....)
2. **Course**
   Give title in words. Indicate if a service course
3. **Subject**
   Give title in words
4. **Type of Class**
   Use the following code -
   LAB Laboratory
   LEC Lecture
   SEM Seminar/Tutorial etc
   STU Studio/Drawing Office
5. **Number of Weeks in Session**
   Enter number of weeks in session for which you will be teaching the class
6. **Part of Session**
   Use code
   R Whole Session
   S First Semester
   T Second Semester
   X Autumn Term
   Y Spring Term
   Z Summer Term
   N 1st 10 weeks
   P 2nd 10 weeks
   Q 3rd 10 weeks
7. **Staffing Mode**
   Use the following code -
   M More than 1 in attendance
   R Rota
   S Self
   Possible combinations are
   S, SR, M, MR
8. **Own Teaching Hours**
   May be less than scheduled hours if staffing rota is used
9. **Number of Students**
   The total number meeting for instruction (Projects - if staffing mode S is appropriate, give number consulting you)
10. **Burnham Category of Course**
    The first number in the Course Code

APPENDIX 6

RESEARCH IN THE ARTS

In the UK there has been little research into the arts. There is no research council to fund research into the arts. One aspect of knowledge about the arts which needs research is their impact on and implications for society. The results might also indicate changes required in the provision of the arts in higher education.

In the USA the task has been undertaken by the National Endowment for the Arts (Research Division) which has published the following reports:

April 1976	*Employment and Unemployment of Artists: 1970-1975*
July 1977	*To Survey American Crafts: A planning study*
September 1977	*Understanding the Employment of Actors*
September 1977	*Arts and Cultural Programs on Radio and Television*
October 1977	*Where Artists Live: 1970*
November 1977	*Economic Impact of Arts and Cultural Institutions*
December 1977	*Research in the Arts: proceedings of the conference on Policy Related Studies of the National Endowment for the Arts*
January 1978	*Minorities and Women in the Arts: 1970*
April 1978	*The State Arts Agencies in 1974*
November 1978	*Audience Studies of the Performing Arts and Museums: A critical review*
November 1978	*Selected Characteristics of Artists 1970: Self-employment: migration: household and family*
December 1978	*Report of the Task Force on the Education, Training and Development of Professional Artists and Arts Educators*
January 1980	*Artists compared by Age, Sex and Earnings in 1970 and 1976*
January 1981	*Craft Artist Membership Organisations 1978*
January 1981	*Audience Development: an examination of selected analysis and prediction techniques applied to symphony and theatre attendance in four southern cities*
January 1981	*Economic Impact of Arts and Cultural Institutions*
May 1981	*Conditions and Needs of the Professional American Theatre*

APPENDIX 7

UNIVERSITY EXTRA-DEPARTMENTAL RESOURCES FOR THE ARTS

University	Resource
Bath:	Holburne Museum
Belfast:	Arts Centre
Birmingham:	Barber Institute of Fine Arts
Cambridge:	Fitzwilliam Museum
	Kettle's Yard
Durham:	Gulbenkian Museum for Oriental Art and Archaeology
East Anglia:	Sainsbury Centre for Visual Arts
Edinburgh:	Museum of Fine Art
	University Theatre
Exeter:	Northcott Theatre
Glasgow:	Hunterian Museum and Art Gallery
London:	Courtauld Galleries, Warburg Institute
	Photographic Collection, Warburg Institute
	Percival David Foundation of Chinese Art
Manchester:	Whitworth Art Gallery
	University Theatre
Newcastle:	Museum of Antiquities
	Hatton Gallery
Nottingham:	Museum of Archaeology
Oxford:	The Ashmolean Museum
Sheffield:	Drama Studio
Southampton:	Nuffield Theatre
	Turner Sims Concert Hall
	University Gallery
Sussex:	Barlow Collection of Chinese Ceramics
Wales, Aberystwyth:	Gallery of Arts and Crafts
Bangor:	Art Gallery
Cardiff:	Sherman Theatre
Swansea:	Arts Centre (being planned)
Warwick:	Arts Centre

Source

Commonwealth Universities Yearbook 1981 Vol. 1.

See also THES 4.5.73: 'Strength lies in ideas not expertise', Susan Todd on the expansion of university arts centres.

APPENDIX 8

FOUNDATION COURSES IN ART AND DESIGN

The academic qualifications for entry to degree courses in art and design validated by the CNAA includes the satisfactory completion of a 1-year full-time foundation course in art and design. The course is usually taken after the completion of GCE 'A' level studies but is not listed as an advanced (ie higher education) course.

However, as over 96 per cent of all entrants to CNAA BA(Hons) courses in art and design are admitted via a foundation course, the following data is relevant to this enquiry.

1980-81		
No. of Foundation Course Centres submitting applications for BA(Hons) courses in Art and Design ('Centres' may be in Polytechnics, Colleges of Art or other Colleges)	162	
No. of applicants for entry to BA(Hons) courses in Art and Design	6,948	
No. of applicants admitted to 1st year courses, BA(Hons)	5,036	
No. of applicants not accepted	1,912	(27.5%)

Note
Applications were up by 6 per cent compared with 1979-80. The indications are that applications for entry in September 1982 will have again risen. The number of degree places will remain roughly the same but may be reduced in September 1983 as a result of financial cuts.

Source
Art and Design Administrations Registry, Imperial Chambers, 24 Widemarsh Street, Hereford, HR4 9EP.

APPENDIX 9

THE CLEARING HOUSE FOR POSTGRADUATE COURSES IN ART EDUCATION

Statistical return for session 1981/82 (1980/81 figures in brackets)

	ACCEPTANCES		
	MEN	WOMEN	TOTAL
Birmingham Polytechnic	21 (23)	46 (45)	67 (68)
Brighton Polytechnic	25 (31)	51 (48)	76 (79)
Bristol Polytechnic	8 (8)	15 (23)	23 (31)
Cardiff Institute of HE	15 (19)	29 (18)	44 (37)
Goldsmiths College	13 (12)	43 (27)	56 (39)
Middlesex Polytechnic	29 (25)	18 (34)	47 (59)
London University Institute of Education	5 + 3 PGCE (19)	18 + 5 PGCE (28)	23 + 8 PGCE (47)
Leeds Polytechnic	22 (12)	16 (9)	38 (21)
Leicester Polytechnic	25 (21)	30 (24)	55 (45)
Liverpool Polytechnic	27 (23)	28 (24)	55 (47)
Manchester Polytechnic	9 (24)	36 (45)	45 (69)
Reading University	2 (8)	12 (12)	14 (20)
Ulster Polytechnic	1 (2)	8 (6)	9 (8)
Total	205 (227)	355 (343)	560 (570)
	37%	63%	

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